La fiesta del diablo (st bas; Spanish language version of 'The devil's holiday') (Adelqui Millar)
Sonntag des Lebens (st bas; German language version of 'The devil's holiday')(Leo Mittler)
En kvinnas morgondag (st bas; Swedish language version of 'The devil's holiday')(Gustaf Bergman)
32 Flesh (st)(John Ford)
No man of her own (co.st)(Wesley Ruggles)
40 Two girls on Broadway/GB Choose your partner (st bas; remake of 'The Broadway melody', 29)(S.Sylvan Simon)
44 Flight from folly (GB)(st bas)(Herbert Mason)

As actor:

11 Henry VIII (GB)(s)(Louis N.Parker)
14 The life of a London shopgirl (GB)(Charles Raymond)
22 Three little ghosts (George Fitzmaurice)

Gene Tierney in THE RAZOR'S EDGE (1946)

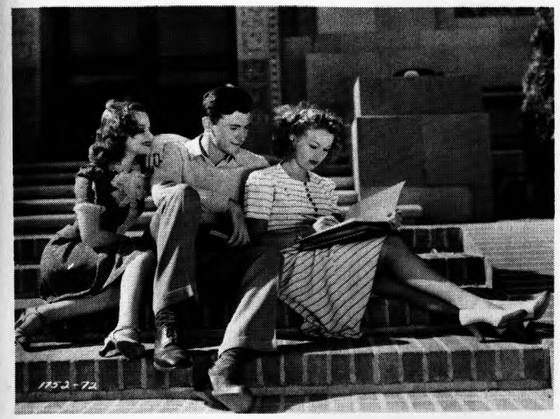
It seems likely that we shall have to wait for a NFT season to prove this,but,on the evidence of the films of his that have surfaced,Goulding is one of the key directors of 'the woman's film'. The genre,traditionally mockingly dismissed by (male) critics,seems to me to be unsurpassed in its exploration of the complexities and passions of 'human relationships',and Goulding's Bette Davis melodramas (at least from 'Dark victory' on) are some of its finest achievements. Here we have films which show a cavalier indifference to the male world of action (in 'The old maid',the Civil War,in which the 'hero' dies,is reduced to a montage sequence) to concentrate on the far more interesting territory of the 'human heart ... in all its complexities and dark self-conceits' in Leslie Fiedler's phrase. In the light of this,it would be interesting to compare in detail Goulding's one all-male action melodrama ('The dawn patrol') with Hawks' original. My memory of the Hawks is of his characteristic terse dialogue and stiff upper-lip stoicism,whereas Goulding emotionalises his heroes,allowing them a range of expression quite foreign to Hawks.

Michael Walker

610 BETTY GRABLE

Actress. Born St.Louis,Missouri,1916; died 1973. Full name Elizabeth Ruth Grable. Dance and singing lessons as child. Educated at Mary Institute,St.Louis,and 1929,having moved to Hollywood with her mother,attended Hollywood Professional School,Albertina Rasch School and The Ernest Belcher Dance Academy. Goldwyn Girl in 1930-32. 1933: short time touring with the play 'Tattle tales'; appeared for two weeks in a revue at the San Francisco Exposition. 1933-34: night club singer. 1935: personal appearance tour with Wheeler and Woolsey,and other appearances in vaudeville until 1937. 1939: acted on Broadway stage in 'Du Barry was a lady'. Later stage appearances include 'Guys and dolls' (1962),'High button shoes' (64),'Hello Dolly!' (65-67),'Born yesterday' (65) and 'Belle Starr' (69,in London). 1956: acted on television with Orson Welles in 'Twentieth Century'. Married/divorced actor Jackie Coogan (1937-40) and bandleader Harry James (1943-65). Used pseudonym Frances Dean for the three short films directed by Arbuckle in 1931-32. Prior to 'The gay divorcee' (1934),her roles in features were as a chorus extra or uncredited bits,with exception of 'Probation','Hold 'em jail','Child of Manhattan' and 'What price innocence?'.

29 Let's go places/GB Mirth and melody (Frank Strayer)
30 Happy days (shown 1929)(Benjamin Stoloff)
Fox Movietone Follies of 1930/GB The new Movietone Follies of 1930 (Benjamin Stoloff)
Whoopee! (Thornton Freeland)
31 Kiki (Sam Taylor)
Ex-sweeties (s)(Marshall Neilan)
Crashing Hollywood (s)(William Goodrich,i.e. Roscoe 'Fatty' Arbuckle)
Palmy days (A.Edward Sutherland)
32 The Greeks had a word for them (Lowell Sherman)
Lady! Please! (s)(Del Lord)
Hollywood luck (s)(William Goodrich,i.e. Roscoe 'Fatty' Arbuckle)
Probation/GB Second chances (Richard Thorpe)
The flirty sleepwalker (s)(Del Lord)
Hollywood lights (s)(William Goodrich,i.e. Roscoe 'Fatty' Arbuckle)
Hold 'em jail (Norman Taurog)
Over the counter (s)(Jack Cummings)
The kid from Spain (Leo McCarey)
33 Cavalcade (Frank Lloyd)
Child of Manhattan (Edward Buzzell)
Melody cruise (Mark Sandrich)
What price innocence?/GB Shall the children pay? (Willard Mack)
The sweetheart of Sigma Chi/GB Girl of my dreams (Edwin L.Marin)
Air tonic (s)(Sam White)
34 Hips,hips,hooray! (Mark Sandrich)
Love detectives (s)(Archie Gottler)
Business is a pleasure (s)(Eddie Cline)
The gay divorcee/GB The gay divorce (Mark Sandrich)
Student tour (Charles F.Reisner)
By your leave (Lloyd Corrigan)
35 The spirit of 1976 (s)(Leigh Jason)
The nitwits (George Stevens)
A night at the Biltmore Bowl (s)(Alf Goulding)
Old man rhythm (Edward Ludwig)



(Top) Eleanore Whitney,Hank Luisetti and Grable during filming of CAMPUS CONFESSIONS (1938); (bottom) With George Montgomery in CONEY ISLAND (1943)

A quiet Fourth (s)(Fred Guiol)
36 Collegiate/GB The charm school (Ralph Murphy)
Follow the fleet (Mark Sandrich)
Don't turn 'em loose (Ben Stoloff)
Pigskin parade/GB The harmony parade (David Butler)
37 This way please (Robert Florey)
Thrill of a lifetime (George Archainbaud)
38 College swing/GB Swing,teacher,swing (Raoul Walsh)
Give me a sailor (Elliott Nugent)
Campus confessions/GB Fast play (George Archainbaud)
39 Man about town (Mark Sandrich)
Million dollar legs (Nick Grinde)
The day the bookies wept (Leslie Goodwins)
40 Down Argentine way (Irving Cummings)
Tin Pan Alley (Walter Lang)
41 Moon over Miami (Walter Lang)
A Yank in the R.A.F. (Henry King)
Hot spot/I wake up screaming (H.Bruce Humberstone)
42 Song of the islands (Walter Lang)
Footlight serenade (Gregory Ratoff)
Springtime in the Rockies (Irving Cummings)
43 Coney Island (Walter Lang)
Sweet Rosie O'Grady (Irving Cummings)
44 Four jills in a jeep (guest)(William A.Seiter)
Pin up girl (Bruce Humberstone)
45 The all-star bond rally (s)(Michael Audley)
Billy Rose's Diamond Horseshoe/Diamond Horseshoe (George Seaton)
The Dolly sisters (Irving Cummings)
46 Do you love me (guest)(Gregory Ratoff)
The shocking Miss Pilgrim (George Seaton)
Hollywood Park (s)(app)
47 Mother wore tights (Walter Lang)
48 That lady in ermine (Ernst Lubitsch)
When my baby smiles at me (Walter Lang)
49 The beautiful blonde from Bashful Bend (Preston Sturges)
50 Wabash Avenue (Henry Koster) Remake of 'Coney Island',1943.
My blue heaven (Henry Koster)
51 Call me Mister (Lloyd Bacon)
Meet me after the show (Richard Sale)
53 The farmer takes a wife (Henry Levin)
How to marry a millionaire (Jean Negulesco)
54 Three for the show (H.C.Potter)
55 How to be very,very popular (Nunnally Johnson)

NOTE: A compilation film 'Hollywood bound' (1947) was adapted from the short films that Grable did under her pseudonym Frances Dean.

For me,Grable's popularity has always been a puzzle. Her icon-status,plastered on the side of B-17 bombers,seems practically the only interesting point about her career,even if that only increases the mystery. The past is indeed a foreign country. Her charm was strictly from the tooth paste tube,and how ever high the hem line, she always looked like a life-size cutout,destined to go through the same motions in film after film. As for sensuality,that was a notorious no-go area in Fox musicals of the 40s,the girls resembling nothing more than overgrown Barbie-dolls,safe to give to the kiddies. Only in 'Hot spot',an uncharacteristic role and film,does the lacquer peel off a little to reveal a glimpse of a vulnerable human being.

MS

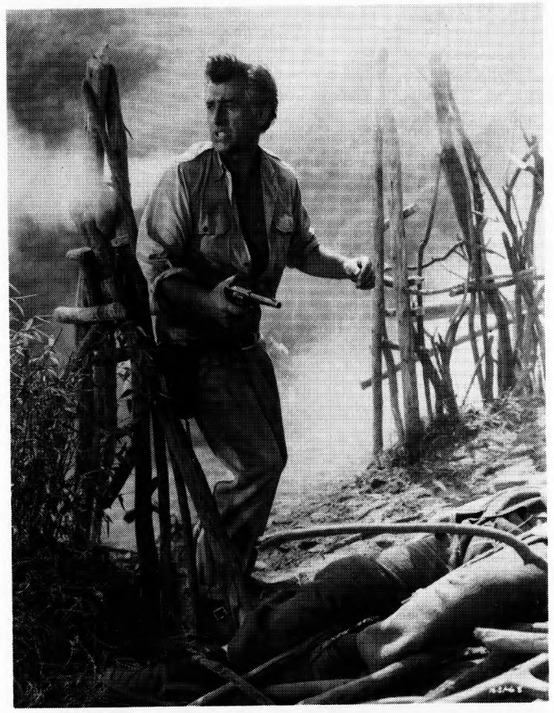
74 Mama's dirty girls (John Hayes)
75 Mansion of the doomed/GB The terror of Dr. Chaney (Michael Pataki)
79 Head over heels (Joan Micklin Silver)

Gloria Grahame is one of the many Hollywood actresses who was sadly under-used,only rarely being given a part which allowed more than a partial expression of her talents. It is ironic, but typical of Hollywood's conception of women's parts,that she should win her Oscar for a stereotype - her dumb blonde Southern belle in 'The bad and the beautiful' - whilst the complexity and maturity of her performance in 'In a lonely place' was followed by two years of apparent inactivity. In addition,she had to contend with the type-casting traditionally thrust upon those not 'big' enough to dictate their own terms. Once she had established her ability to play 'sexual women', she was presented with a string of parts as the gangster's moll,the femme fatale,the sexually frustrated wife etc; parts she played with considerable skill,but parts with limited options. Only very occasionally would a director give her the space to break through a part's limitations,as in 'The cobweb',where her frustration as wife to Widmark's work-centred psychoanalyst is expressed in a performance of extraordinary nervous energy, a far cry (despite Ian Cameron's assertions in 'Broads') from the structurally similar role in 'The bad and the beautiful'. Michael Walker

613 STEWART GRANGER

Actor. Born London,England,1913. Real name James Lablache Stewart. Father was Army officer, mother Frederica Lablache came from family with a theatrical background. Educated at Epsom College; attended the Webber-Douglas School of Dramatic Art. After appearing in films as an extra,went on stage,debuting in 'The Cardinal' in Hull,in 1935. 1938: London stage debut in 'The sun never sets'. Further stage appearances in 'I am the King' (39),'Jerusalem' (39),'Serena Blandish' (39),'Romeo and Juliet' (39),'Tony draws a horse' (40),'A house in the square' (40). 1940: enlisted in the Gordon Highlanders,then transferred to the Black Watch Regiment. 1942: invalided due to stomach ulcers. Returned to stage in 'To dream again' and 'Rebecca' (both 42). 1947: toured with ENSA in Europe,acting in 'Gaslight' with Deborah Kerr. 1949: on stage in 'The power of darkness'; received MGM contract. Radio performances in US include 'B.F.'s daughter' (49) and 'Adam and Evelyne' (52),both for Lux Radio Theatre. 1956: became American citizen. Television work includes the series 'The men from Shiloh' (1970,series formerly known as 'The Virginian'),and features 'Any second now' (Gene Levitt,68) and 'The hound of the Baskervilles' (Barry Crane,72). Married/divorced actresses Elspeth March (1938-48) and Jean Simmons (1950-60). All the films pre-1950 in GB,afterwards in US unless otherwise noted.

33 A Southern maid (bit)(Harry Hughes)
34 Give her a ring (bit)(Arthur Woods)
39 So this is London (Thornton Freeland)
40 Convoy (Pen Tennyson)
42 Secret mission (Harold French)
43 Thursday's child (Rodney Ackland)
The man in grey (Leslie Arliss)



(Top) GREEN FIRE (1954); (bottom) Granger and Anthony Quayle in SARABAND FOR DEAD LOVERS (1948)

The lamp still burns (Leslie Arliss)
44 Fanny by gaslight/US Man of evil (Anthony Asquith)
Love story/US A lady surrenders (Leslie Arliss)
Madonna of the seven moons (Arthur Crabtree)
Waterloo Road (Sidney Gilliat)
Caesar and Cleopatra (Gabriel Pascal)
46 Caravan (Arthur Crabtree)
The magic bow (Bernard Knowles)
47 Captain Boycott (Frank Launder)
Blanche Fury (Marc Allégret)
48 Saraband for dead lovers/US Saraband (Basil Dearden)
Woman hater (Terence Young)
49 Adam and Evelyne/US Adam and Evalyn (Harold French)
50 King Solomon's mines (Compton Bennett/Andrew Marton)
51 Soldiers three (Tay Garnett)
The light touch (Richard Brooks)
The wild North (Andrew Marton)
52 Scaramouche (George Sidney)
The prisoner of Zenda (Richard Thorpe)
53 Salome (William Dieterle)
Young Bess (George Sidney)
All the brothers were valiant (Richard Thorpe)
54 Beau Brummell (GB)(Curtis Bernhardt)
Green fire (Andrew Marton)
55 Moonfleet (Fritz Lang)
Footsteps in the fog (GB)(Arthur Lubin)
Bhowani Junction (George Cukor)
The last hunt (Richard Brooks)
56 The little hut (Mark Robson)
57 Gun glory (Roy Rowland)
58 The whole truth (GB)(John Guillermin)
Harry Black/US Harry Black and the tiger (GB) (Hugo Fregonese)
60 North to Alaska (Henry Hathaway)
The secret partner (GB)(Basil Dearden)
62 Sodoma e Gomorra/Sodom and Gomorrah (IT) (Robert Aldrich/Sergio Leone)
Marcia o crepa/GB Legion's last patrol/US Commando (IT)(Frank Wisbar)
Lo spadaccino di Siena/La congiura dei dieci/Swordsman of Siena (IT)(Etienne Périer)
See note on Tonino Delli Colli list,DOPE 10
Il giorno più corto (IT)(guest)(Sergio Corbucci)
64 The secret invasion (Roger Corman)
The crooked road (GB)(Don Chaffey)
Unter Geiern/La dove scenda il sole/GB Among vultures/US Frontier hellcat (W.GER) (Alfred Vohrer)
65 Das Geheimnis der drei Dschunken/A 009 Missione Hong Kong/Red-Dragon (W.GER)(Ernst Hofbauer)
Der Ölprinz/Rampage at Apache Wells (W.GER) (Harald Philipp)
Old Surehand 1.Teil/Flaming frontier (W.GER) (Alfred Vohrer)
66 Das Geheimnis der gelben Mönche/Wie tötet man eine Dame/Tiro a segno per uccidere/Target for killing (AUS)(Manfred R.Köhler)
Spie contro il mondo/Gern hab' ich die Frau'n gekillt/Spy against the world/Killer's carnival (IT)(Albert Cardiff,i.e. Alberto Cardone/Robert Lynn/Sheldon Reynolds)
The Trygon factor (GB)(Cyril Frankel)
67 Requiem per un agento segreto/Consigna: Tanger 67/Der Chef schickt seinen besten Mann/Requiem for a secret agent (IT) (Sergio Sollima)
The last safari (GB)(Henry Hathaway)
78 The wild geese (Andrew V.McLaglen)

BLANCHE FURY (1947)

The Englishman in Hollywood rather tended to the Colman-Howard model of refined gentlemanliness and masterly inactivity. Granger,however,on taking up his MGM contract,showed the true Empire-building spirit,mowing down lions,whales, buffaloes and sundry human miscreants; displaying the while the appropriate qualities of stoicism and fair play. From the point of view of diction, it was a mistake to put him in Westerns (was it 'Gun glory' in which he claimed to be fahst on the draw?) although 'The last hunt' and 'North to Alaska' are among his more interesting films. It's difficult not to write ironically of Granger's performances since,mostly,that was the way he played them. A sense of humour has been a prerequisite of all great swashbucklers from Fairbanks and Flynn onwards and especially in 'Scaramouche',Granger proved that he was truly in the great tradition. That he was a dramatic lightweight could hardly be disputed,but his was a likeable presence; and when the directors of two of his more offbeat roles - 'Waterloo Road' and 'Bhowani Junction' - complain that he was not their ideal casting,one agrees (especially with Gilliat) while remaining sympathetic towards Granger. Wherever he happened to find himself - Britain in the 40s,Hollywood in the 50s,sundry European outposts in the 60s - he acquitted himself honourably,within his limitations. Having taken his last safari,it appeared that he had gone into permanent retirement and was content to sit and watch the grass grow. After 'The wild geese',though,it seems that he may still have a niche at Command HQ,handing out assignments to a new generation and proffering his good advice.
MS

614 CARY GRANT

Actor. Born Bristol,England,1904. Real name Archibald Alexander Leach. Attended Fairfield School,Bristol,then joined Bob Pender troupe of acrobatic comedians,touring England. 1920: to US with Pender. 1922: stilt-walker at Coney Island Funfair; next five years in vaudeville,touring US. 1927: first Broadway role in 'Golden dawn', subsequently appearing in 'Boom Boom' (1927,with Jeanette MacDonald),'Wonderful night' (29) and 'Nikki' (31,with Fay Wray). 1932: Paramount contract. 1942: became US citizen. After announcing retirement from films,joined board of

(Left) THE LAST OUTPOST (1935); (right) With Doris Day in THAT TOUCH OF MINK (1962)

directors of Fabergé Company (1968) in capacity of 'goodwill ambassador'. 1975: elected to board of directors of MGM. Marriages to Woolworth heiress Barbara Hutton (1942) and actresses Virginia Cherrill (1933),Betsy Drake (1949) and Dyan Cannon (1965). Regular performer on Lux Radio show,e.g. 'Adam and Eva' (1935),'Madame Butterfly' (37),'Here comes Mr.Jordan' (42),' I confess' (53),'Welcome stranger' (54) and many more,mostly adaptations of his own films. Also radio series 'Mr. and Mrs. Blandings',with Betsy Drake (1949). Production companies noted below are Grandon (pcl,with Stanley Donen),Granart (pc2,with Robert Arthur),Granley (pc3) and Granox (pc4).

32 This is the night (Frank Tuttle)
Sinners in the sun (Alexander Hall)
Merrily we go to hell/GB Merrily we go to ---- (Dorothy Arzner)
Singapore Sue (s)(credited as Archie Leach) (Casey Robinson)
Devil and the deep (Marion Gering)
Blonde Venus (Josef von Sternberg)
Hot Saturday (William Seiter)
33 Madam Butterfly (Marion Gering)
She done him wrong (Lowell Sherman)
The woman accused (Paul Sloane)
The eagle and the hawk (Stuart Walker)
Gambling ship (Louis Gasnier/Max Marcin)
I'm no angel (Wesley Ruggles)
Alice in Wonderland (Norman Z.McLeod)
34 Thirty day princess (Marion Gering)
Born to be bad (Lowell Sherman)
Kiss and make-up (Harlan Thompson)
Ladies should listen (Frank Tuttle)
Enter madame! (Elliott Nugent)
35 Wings in the dark (James Flood)
The last outpost (Louis Gasnier/Charles Barton)
Sylvia Scarlett (George Cukor)
36 Pirate party on Catalina Isle (s)(p. Louis Lewyn)
Big brown eyes (Raoul Walsh)
Suzy (George Fitzmaurice)
Wedding present (Richard Wallace)
The amazing quest of Ernest Bliss/US Romance and riches (GB)(Alfred Zeisler)
37 When you're in love/GB For you alone (Robert Riskin)
Topper (Norman Z.McLeod)
The toast of New York (Rowland V.Lee)
The awful truth (Leo McCarey)
38 Bringing up Baby (Howard Hawks)
Holiday/GB Free to live/Unconventional Linda (George Cukor)
39 Gunga Din (George Stevens)
- only angels have wings (Howard Hawks)
In name only (John Cromwell)
His girl Friday (Howard Hawks)
40 My favorite wife (Garson Kanin)
The Howards of Virginia/GB The tree of liberty (Frank Lloyd)
The Philadelphia story (George Cukor)
41 Penny serenade (George Stevens)
Suspicion (Alfred Hitchcock)
42 The talk of the town (George Stevens)
Once upon a honeymoon (Leo McCarey)
43 Mr. Lucky (H.C.Potter)
44 Destination Tokyo (shown 1943)(Delmer Daves)
Once upon a time (Alexander Hall)
Arsenic and old lace (Frank Capra)
None but the lonelyheart (Clifford Odets)
The road to victory (s)(app)
The shining future (s)(app)(Leroy Prinz)
46 Without reservations (guest)(Mervyn LeRoy)
Night and day (Michael Curtiz)
Notorious (Alfred Hitchcock)
47 The bachelor and the bobby-soxer/GB Bachelor knight (Irving Reis)

The Bishop's wife (Henry Koster)
48 Mr. Blandings builds his dream house (H.C.Potter)
Every girl should be married (Don Hartman)
49 I was a male war bride/GB You can't sleep here (Howard Hawks)
Polio and communicable diseases hospital trailer (s)(app)(Herman Hoffman)
50 Crisis (Richard Brooks)
51 People will talk (Joseph L.Mankiewicz)
Room for one more (Norman Taurog)
52 Monkey business (Howard Hawks)
53 Dream wife (Sidney Sheldon)
54 To catch a thief (Alfred Hitchcock)
57 The pride and the passion (Stanley Kramer)
An affair to remember (Leo McCarey)
Kiss them for me (Stanley Donen)
58 Indiscreet (+pcl)(Stanley Donen)
Houseboat (Melville Shavelson)
59 North by Northwest (Alfred Hitchcock)
Operation Petticoat (+pc2)(Blake Edwards)
60 The grass is greener (+pcl)(Stanley Donen)
62 That touch of mink (+pc3)(Delbert Mann)
63 Charade (Stanley Donen)
64 Father Goose (+pc4)(Ralph Nelson)
65 Ken Murray's Hollywood (app in Malibu party sequence)(Ken Murray)
66 Walk don't run (+pc3)(Charles Walters)
70 Elvis That's the way it is (doc app)(Denis Sanders)
77 Once upon a time... is now (tv)(voice only) (Kevin Billington)

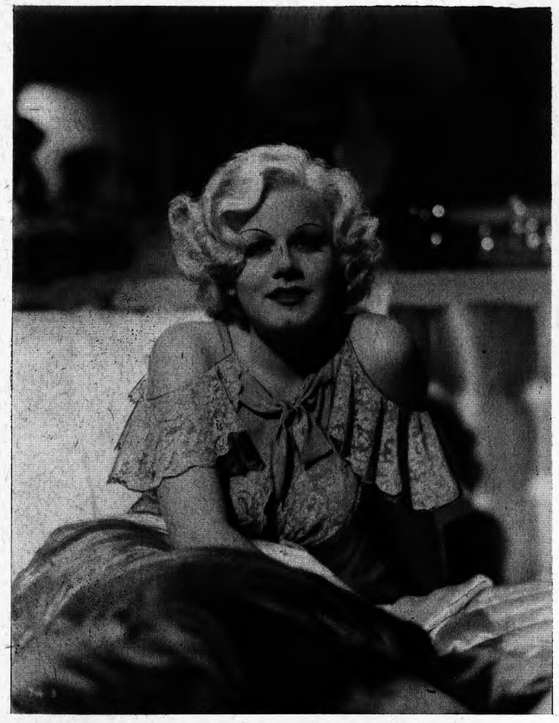
NOTE: Clips of CG in 'Topper' were incorporated into that film's sequel,'Topper takes a trip' (Norman Z.McLeod,1939).

Fictional representation:

63 Act one (Bert Convy as Archie Leach) (Dore Schary)

After Grant graduated to the big time,circa 'Sylvia Scarlett',he rapidly became the male star of screwball comedy. Whether 'active' - outmanoeuvring by sheer pace and anarchic invention the series of dull,respectable rivals for the heroine's affection (Ralph Bellamy was the victim twice) - or 'passive' - being swept along by the lunacy of others ('Bringing up Baby', 'Arsenic and old lace') - he shows a comic range, timing and manic exhilaration that is without equal in the cycle. His energy,and ability to control the space of action around him,also fitted him well for his excursions into action melodramas (witness his star entrance in 'Only angels have wings'). Hitchcock then took this eminently likeable actor and made him decidedly unlikeable in 'Suspicion' and 'Notorious',where the cockiness transforms into insensitivity and the charm reveals a misogynistic streak. Not surprisingly, Grant's period of 'independence' (from 1950) reveals a desire to control his projects as much as possible,and hence choose young or malleable directors. But it is without doubt the veterans McCarey and Hitchcock who provide his finest hours in these years: 'An affair to remember',one of the few films to give full reign to Grant's romantic side,and 'North by Northwest',which is the Grant movie par excellence,as he sails through the most outrageous happenings with,on the one hand,wit and urbanity,and on the other,a childlike innocence and emotional confusion. Michael Walker

(Left) With Irene Dunne in THE AWFUL TRUTH (1937); (right) Grant,John Ridgely,John Garfield and John Forsythe in DESTINATION TOKYO (1944)



(top) BOMBSHELL (1933); (bottom) With Clark Gable in HOLD YOUR MAN (1933)

35 Reckless (Victor Fleming)
China Seas (Tay Garnett)
Riffraff (J.Walter Ruben)
36 Wife vs. secretary (Clarence Brown)
Suzy (George Fitzmaurice)
Libeled lady (Jack Conway)
37 Personal property (W.S.Van Dyke)
Saratoga (Jack Conway)

Fictional representations:

65 Harlow (Carol Lynley as JH)(Alex Segal)
Harlow (Carroll Baker as JH)(Gordon Douglas)
77 Hughes and Harlow: angels in hell (Lindsay Bloom as JH)(Larry Buchanan)

NOTE: Agnès Varda's 'Lions love' (1969) includes scenes from Michael McClure's play 'The beard' in which Billie Dixon plays JH.

Harlow's impact went ahead of her star billing. In both 'Goldie' and 'Platinum blonde',as so often in her career,she plays the eponymous character,but in both she is billed third. In the latter,one might nevertheless argue that she has a more interesting part than Loretta Young's official heroine,but her teaming with Capra (who was always uneasy about sexuality) and especially Riskin (who simply wasn't interested,and eventually got Capra that way,too) can be seen,in retrospect,as problematic. Miscast as a Long Island aristocrat, Harlow's proletarian vitality is contained,her biting wise-cracks tempered and her provocative sexuality - albeit clearly 'registered' by Capra - disavowed. By the time of 'Red-headed woman', however,her striking talents are all unleashed. Banned by the British censor,this extraordinary film shows Harlow's gold-digger seduce her way up the social hierarchy,shoot (albeit not fatally) her boring middle-class husband and not only get away with it,but continue in style in French exile with both a marquis and Boyer's 'chauffeur' in tow. 'Red dust' then revealed her as the 'natural' co-star for Gable,matching and ironising his display of (sexual) toughness with her barbed verbal superiority. In 'Bombshell' her own life provided material for a frenzied Hollywood-based satire; in 'Reckless',in which her husband shoots himself,for melodrama. Although this sounds exploitative,both films - like all true Harlow vehicles - commit themselves very much to her,and in so doing expose such exploitation,'Reckless' impressively in her attack on the theatre audience at the film's climax. Although Harlow handles both comedy and melodrama admirably,she is probably at her best somewhere in between: when she can be funny/outrageous at the expense of others' seriousness/conventionality. Her charming directness and lack of neurosis about sex, however,could scarcely withstand the Code clampdown in 1934. All Harlow's later films testify to the problem of 'containing' her sexuality and one notes, with regret,the increasing success of this in her last few films. It was equally the relaxation of the Code in the mid-'60s which enabled two Harlow 'biopics' to be made. As ever,they illustrate the folly of such enterprises. Like all great stars, Harlow was simply inimitable.

Michael Walker

670 CURTIS HARRINGTON

Born Los Angeles,California,1928. After high school,attended University of Southern California, graduating as cinema major with BA degree; then post-graduate work in theatre arts at UCLA. 1949-53: spent much time in Europe; published booklet 'An index to the films of Josef von Sternberg' (British Film Institute,1949); European film correspondent for AMERICAN magazine. Returning to US,was engaged as executive assistant to producer Jerry Wald at 20th Century-Fox. Television work includes episodes of series Legend of Jesse James, Baretta,Tales of the unexpected,Logan's run,Lucan, Sword of justice and Wonder Woman,as well as telefeatures listed below.

As director:

42 The fall of the house of Usher (s)(+sc/ph/ed)
This and the following 2 titles made on 8mm.
Crescendo (s)(+sc/ph/ed)
44 Renaissance (s)(+sc/ph/ed)
46 Fragment of seeking (s)(+sc/act/ph/ed) This and the following 5 titles made on 16mm.
48 Picnic (s)(+sc/ph/ed)
49 On the edge (s)
52 Dangerous houses (s)
53 The assignation (s) This film was shot in Italy.
57 The wormwood star (s)
61 Night tide (+st/sc)
64 Images of productivity (s)(+sc/p) For US Information Agency.
66 Queen of blood/Planet of blood (+sc)
The four elements (s)(+sc/p) For US Information Agency.
67 Games (+co.st)
71 What's the matter with Helen?
Whoever slew Auntie Roo?/US Who slew Auntie Roo? (GB)
73 The killing kind
77 Ruby

As associate producer:

57 Peyton Place (uncred)(Mark Robson)
58 The long,hot summer (uncred)(Martin Ritt)
Mardi Gras (uncred/+st)(Edmund Goulding)
59 The sound and the fury (uncred)(Martin Ritt)
Hound dog man (uncred)(Don Siegel)
61 Return to Peyton Place (+uncred adapt)(José Ferrer)
63 The stripper/GB Woman of summer (Franklin J. Schaffner)

Other work:

54 Inauguration of the pleasure dome (s)(act) (Kenneth Anger)
59 This most gallant affair (CAN)(tech sup) (Arthur J.Kelley)
66 Voyage to the planet of the prehistoric women/ Gill-women of Venus (i.e. revised version of Russian film 'Planeta Burg/Cosmonauts on Venus/Storm clouds of Venus',d. Pavel Klushantsev) Along with Peter Bogdanovich,CH worked on the re-editing and additional scenes.
72 The other side of the wind (unfinished)(act) (Orson Welles)

(top) With Lionel Jeffries during making of WHOEVER SLEW AUNTIE ROO? (1971); (bottom) DANGEROUS HOUSES (1952)

As director of telefeatures:

70 How awful about Allan
73 The cat creature
74 Killer bees
75 The dead don't die
79 Devil dog The hound of hell (shown 1978)

Harrington's reputation circa 1960 was that of a promising American independent. Twenty years on, he's at least still an American; but he has never really come into his own,either commercially or critically,and he now appears to be altogether committed to the most standardised US telepap. 'Night tide' was weird enough,in its time,to justify the 'promising' tag,though it was also a bit dull and included a performance (by an actor playing a detective) which is conceivably the worst ever preserved on film. The work which followed consisted of little more than the plugs and dottles of other people's movies: plots from Clouzot and Aldrich,imagery from Sternberg. The fates of Helen and Auntie Roo proved moderately entertaining; the fate of Curtis Harrington is proving rather less so.

BB

View of studio set of - ONLY ANGELS HAVE WINGS (1939)...

Additionally,HH maintained at one time or another that he had a hand in the scripting of the following films. On all but the first and last titles,he worked as potential director:

27 Underworld/GB Paying the penalty (HH also involved in selection of actors)(Josef von Sternberg)
32 Red dust (Victor Fleming)
36 Sutter's gold (James Cruze)
37 Captains courageous (Victor Fleming)
38 Test pilot (Victor Fleming)
39 Gunga Din (George Stevens)
Gone with the wind (Victor Fleming)

As producer:

43 Corvette K-225/GB The Nelson touch (Richard Rosson)
51 The thing/The thing from another world (+pc2) (Christian Nyby)

Other work:

21 Bob Hampton of Placer/GB Custer's last stand (backer)(Marshall Neilan)
25 MGM studio tour (m)(app)(made for MGM stockholders; ph. William Daniels)

Films about:

67 The great professional - Howard Hawks (tv)(GB) (Peter Bogdanovich)
68 Interview with Howard Hawks (tv)(GB)(Richard Guinea)
73 The men who made the movies Howard Hawks (tv) (Richard Schickel)
78 Ein verdammt gutes Leben/A hell of a good life (W.GER)(Hans C.Blumenberg)

If one accepts Hawks' films on their own terms,one would probably agree with the generally held auteurist view that he is the great all-round American director. Despite the inevitable failures, the range of excellence in his work is unsurpassed. And,as critics (Sarris,Wood,Wollen,Benton) have argued,he is clearly an auteur. But it seems worth noting the crucial delimitation of his films. A fear lurks behind Hawks' films: the fear of domesticity and,by extension,conforming to the nine to five norms of western civilization (everything,in short,embodied by Ralph Bellamy's insurance salesman in 'His girl Friday'). On the other hand, his action melodramas present what is essentially a superior Boys Own fantasy of escape from these fears: a world,far from 'the everyday',in which men can bond together and lead lives of daring and adventure,free from the constraints of petty

... same set lit for filming; camera crew in centre foreground

domestic concerns. Women are acceptable here provided they present no threat of domesticity; hence Hawks' preference for heroines who join in the group camaraderie and display a sort of tomboyish show-girl sexiness. It is in this,and in the sometimes sexually ambiguous triangle of hero,best friend and heroine,that it is difficult to escape. the sense of a latent gayness to Hawks; reinforced by the way in which the one adventure film to end with a surrender to domesticity,'The big sky', contrives even this backwoods' version as unhappy. On the other hand,the comedies,set in contemporary western society,dramatise the plight of those heroes unsuited to lives of action. Here the threat of domesticity/conformity is very close,and the characterisation of most of his comedy heroes as weak figures,dominated (and humiliated) by the heroines,bears testament to Hawks' deepest fears of the emasculating effects of western civilization. (A clear exception is Grant in 'His girl Friday', who fends off domesticity as expertly as an adventure hero,both for himself and the heroine.) Nevertheless,despite the castrating power of the heroine in the comedies,she is not necessarily viewed negatively: she may,indeed,serve to liberate the hero: 'Bringing up Baby','Ball of fire','Man's favorite sport'. In particular,Hawks either avoids or renders problematic the conventional comedy resolution of marriage. Stanwyck's marriage to Cooper at the end of 'Ball of fire' is a marriage into the group,a group which has already been vitalised by her presence. By contrast,the extreme sexual humiliation Grant is forced to endure in 'Male war bride' (the most extended of Hawks' examples of enforced transvestism) seems like a punishment for his marriage to Sheridan. (The adventure films of the '30s showed a quite virulent anti-marriage attitude,as married characters were killed off with impressive regularity: Raft in 'Scarface',Robinson in 'Tiger shark',McHugh in 'The crowd roars',Erwin in 'Ceiling zero'.) As for the family,Hawks simply ignored it. The only film in his career to depict a family is 'Come and get it', in which Arnold's adventure hero makes the cardinal Hawks error of marrying for money,power and status. Hawks re-wrote the family scenes (Arnold's punishment) to such an extent (one would love to know how!) that Goldwyn ordered Wyler to re-shoot them.

Michael Walker

687 GOLDIE HAWN

Actress. Born Washington,D.C.,1945. Full name Goldie Jeanne Hawn,credited as such on first film. Father professional musician. Dance training as a child, then 2 years drama studies at American University. At age 18 ran a dancing school; danced in Texas Pavilion at New York World's Fair. Period touring

thinking twice before making a guess that 'Small back room' was designed by Heckroth instead of Junge. Apart from the Archers,Heckroth's film work hasn't made too many waves: 'Torn curtain' is in fact visually somewhat boring and his German assignations are a pretty unadventurous lot. But,for those miraculous late 40's and early 50's films one can forgive a lot of drivel, both from Junge and Heckroth. MS

700 VAN HEFLIN

Actor. Born Walters,Oklahoma,1910; died 1971. Full name Emmett Evan Heflin Jr. Educated at Longbeach Polytechnic,California and at University of Oklahoma. After graduation worked as seaman aboard freighter. Met director Richard Boleslawski who persuaded him to try acting; appeared on Broadway in 'Mr. Moneypenny' (1928) but play unsuccessful and resulted in further 3 years as merchant seaman. 1931: studied at Yale University School of Drama,where fellow student was writer Halsted Welles. 1932: joined Hedgerow Repertory Theatre. 1936: on Broadway co-starring in 'End of summer'. 1942: Lieutenant in US Field Artillery. Post-war theatrical work includes 'The shrike' (52),'A view from the bridge' (55) and 'A case of libel' (63). Title role in radio series 'The adventures of Philip Marlowe' (written by Milton Geiger,1947); other radio work includes 'Toward the horizon' (47) and 'The last days of John Dillinger' (54). Television from 1950,including 2 eps of series Playhouse 90 - 'Rank and file' (Franklin Schaffner,1959) and 'The cruel day' (Schaffner,60); ep of Hallmark Hall of Fame - 'Neither are we enemies' (David Pressman,70) and telefeature 'The last child' (John L.Moxey,71). Narrated numerous TV documentaries,including 1963-65 series 'Great adventures' - e.g. 'The Hunley' (Paul Stanley,64); and various David L.Wolper productions - (all 1965): 'The bold men' (William Friedkin),'The General' (Jack Kaufman),'Teenage revolution' (Kent Mackenzie),'The way out men' (Mel Stuart), 'In search of man' (Mel Stuart/Eugene S.Jones), 'The thin blue line' (Friedkin),'Revolution in the three R's' (Ed Spiegel) and 'Pro football: mayhem on a Sunday afternoon' (Friedkin). Married to actresses Esther Ralston (1934-36) and Frances Neal (1943-67). His sister Frances Heflin and niece Marta Heflin also actresses.

36 A woman rebels (Mark Sandrich)
37 The outcasts of Poker Flat (Christy Cabanne)
Flight from glory (Lew Landers)
Annapolis salute/GB Salute to romance (Christy Cabanne)
Saturday's heroes (Edward Killy)
39 Back door to heaven (William K.Howard)
40 Santa Fe Trail (Michael Curtiz)
41 The feminine touch (W.S.Van Dyke)
H.M.Pulham,Esq. (King Vidor)
Johnny Eager (Mervyn LeRoy)
42 Kid glove killer (Fred Zinnemann)
Grand Central murder (S.Sylvan Simon)
Seven sweethearts (Frank Borzage)
Tennessee Johnson/GB The man on America's conscience (William Dieterle)
43 Presenting Lily Mars (Norman Taurog)
Hollywood in uniform (s)(app)
46 The strange love of Martha Ivers (Lewis Milestone)
Till the clouds roll by (Richard Whorf)
47 Possessed (Curtis Bernhardt)

With Judy Garland in PRESENTING LILY MARS (1943)

Green Dolphin Street (Victor Saville)
48 B.F.'s daughter/GB Polly Fulton (Robert Z. Leonard)
Tap roots (George Marshall)
The secret land (narr)(p.Orville O.Dull)
The three musketeers (George Sidney)
Act of violence (Fred Zinnemann)
49 Madame Bovary (Vincente Minnelli)
East Side,West Side (Mervyn LeRoy)
50 The prowler (Joseph Losey)
Tomahawk/GB The battle of Powder River (George Sherman)
51 Week-end with father (Douglas Sirk)
52 My son John (Leo McCarey)
South of Algiers/US Golden mask (GB)(Jack Lee)
53 Shane (George Stevens)
Wings of the hawk (Budd Boetticher)
54 Tanganyika (André de Toth)
The raid (Hugo Fregonese)
Woman's world (Jean Negulesco)
Black widow (Nunnally Johnson)
Battle cry (Raoul Walsh)
55 Count three and pray (George Sherman)
56 Patterns/GB Patterns of power (Fielder Cook)
57 3:10 to Yuma (Delmer Daves)
58 Gunman's walk (Phil Karlson)
La tempesta/The tempest (IT)(Alberto Lattuada)
59 They came to Cordura (Robert Rossen)
Jovanka e le altre/Five branded women (IT) (Martin Ritt)
60 Sotto dieci bandiere/Under ten flags (IT) (Duilio Coletti/Silvio Narizzano; Coletti alone credited on some prints)
Il relitto/The wastrel (IT)(Michael Cacoyannis)
63 Cry of battle/To be a man (Irving Lerner)
65 Once a thief (Ralph Nelson)
The greatest story ever told (George Stevens)
66 Stagecoach (Gordon Douglas)
67 The man outside (GB)(Samuel Gallu)

68 Ognuno per se/Das Gold von Sam Cooper/The ruthless ones/Sam Cooper's gold (IT) (George Holloway,i.e. Giorgio Capitani)
The big bounce (Alex March)
69 Airport (George Seaton)
72 The world of sport fishing (tv)(app)(Bud Morgan)

Heflin's first film role caught the essence of his screen persona remarkably well. In 'A woman rebels' he plays Hepburn's lover,who seduces (and impregnates) her and then rather shamefacedly admits he's married. The mixture of shallow charm,shiftiness and weakness in his character can be traced from his role here through those of at least the next fifteen years. An uncomfortable,uncharismatic actor,Heflin carved a distinctive niche playing characters who were prone to reveal a cynical opportunism ('H.M. Pulham') a romantic hollowness ('Possessed') or a coward's secret past ('Act of violence'). The definitive Heflin role,in which almost all these unattractive qualities are focused,is his brilliantly characterised corrupted cop in 'The prowler'. Purely for money,Heflin's cop seduces Evelyn Keyes,murders her husband,convinces the inquest it was an accident and marries the widow. He then learns that she is four months pregnant and,in a truly extraordinary moment,clutches her and bursts into tears. It seems like the 'moment of truth' of his whole career (and one genuinely admires him for going so far): he cries,not with shame,remorse or even guilt,but like a child who suddenly realises that he'll be found out. To be fair,not all Heflin's parts were unsympathetic - his Charles Bovary is even rather pathetic - but when,in the '50s,there was an attempt to 'improve' his image with more obviously sympathetic (even tough guy hero) parts,most are unconvincing. The main exception is,perhaps,his troubled homesteader in '3:10 to Yuma',where his 'weakness' is anchored in a social situation and,indeed,finally overcome. By the time of 'Airport' he has 'reverted to type' but with one significant change. Although his failed businessman who is prepared to sacrifice an airliner full of passengers simply for money recalls the Heflin of old,he himself is one of the passengers. The glimmer of altruism (it is his wife who will receive the insurance money) is almost touching. Michael Walker

701 STUART HEISLER

Born Los Angeles,California,1896; died 1979. Entered film industry as laboratory assistant with Famous Players-Lasky. 1913: cutter for Mack Sennett; edited for Mary Pickford,Samuel Goldwyn, Fox,First National,Cosmopolitan and Paramount; also assistant director for Cosmopolitan Productions and gagman for First National. For television his directions included episodes of series 'Screen Directors Playhouse' (ep. Brush roper,1955),'Lawman','77 Sunset Strip','The islanders','Rawhide','Roaring 20s','The Dakotas' and 'The Virginian'.

As director:

36 Straight from the shoulder
40 The biscuit eater/GB God gave him a dog
41 The monster and the girl
Among the living

Photographer Carl Guthrie,Ginger Rogers,Heisler rehearsing STORM WARNING (1950)

42 The remarkable Andrew
The glass key
44 The Negro soldier (s)
45 Along came Jones
46 Blue skies
Smash-up The story of a woman/GB A woman destroyed
48 Tulsa
49 Tokyo Joe
Chain lightning
50 Dallas
Storm warning
51 Journey into light
52 Saturday Island/US Island of desire (GB)
The star
53 Beachhead
54 This is my love
55 I died a thousand times
56 The burning hills
The Lone Ranger
61 Hitler/Women of Nazi Germany

As 2nd unit director:

37 The hurricane (John Ford)
38 The cowboy and the lady (uncred)(H.C.Potter)
39 The real glory (uncred)(Henry Hathaway)

Uncredited direction:

39 They shall have music/GB Melody of youth (Archie Mayo)
50 Vendetta (Mel Ferrer)
SH was director between November '46 and April '47.

As editor:

21 They shall pay (Martin Justine)
24 Cytherea/GB The forbidden way (George Fitzmaurice)
Tarnish (George Fitzmaurice)
In Hollywood with Potash and Perlmutter/GB So this is Hollywood (Alfred E.Green)
A thief in paradise (George Fitzmaurice)
25 His supreme moment (George Fitzmaurice)
26 Stella Dallas (Henry King)(shown 1925)
Partners again (Henry King)
27 The love mart (George Fitzmaurice)
28 Lady be good (Richard Wallace)
Three-ring marriage (Marshall Neilan)
The barker (George Fitzmaurice)
Do your duty (William Beaudine)

the play by Emmanuel Roblès;also directed),'The autumn garden' (51),'The lark' (55,adapted from the play by Jean Anouilh),'Toys in the attic' (60) and 'My mother,my father and me' (63,adapted from the novel 'How much?' by Burt Blechman). 1972: 'The collected plays'. 1956: wrote libretto for 'Candide',operetta,music by Leonard Bernstein. Books: 'The North Star: a motion picture about some Russian people' (43),'An unfinished woman: a memoir' (69),'Pentimento: a book of portraits' (73),'Scoundrel time' (76; dealing with black-listing period); the last three books published in augmented form as 'Three' (79); novel 'Maybe' (80). As editor: 'The selected letters of Anton Chekhov' (55) and 'The Dashiell Hammett omnibus' (66). Television adaptation of 'Another part of the forest' in the Hollywood TV Theatre (72, Daniel Mann). Production company noted is Contemporary Historians,which included Ernest Hemingway,Dorothy Parker and Archibald MacLeish.

35 The dark angel (co.sc)(Sidney Franklin)
36 These three (st bas/sc)(William Wyler)
Based on 'The children's hour'; due to censorship requirements,Goldwyn was not allowed to mention either the original play or its theme in the publicity.
37 Dead end (sc)(William Wyler)
41 The little foxes (play bas/sc)(William Wyler)
43 Watch on the Rhine (play bas/add scenes and dial)(Herman Shumlin)
The North Star (st/sc)(Lewis Milestone)
46 The searching wind (play bas/sc)(William Dieterle)
48 Another part of the forest (play bas)(Michael Gordon)
61 The children's hour/GB The loudest whisper (play bas/adapt)(William Wyler)
63 Toys in the attic (play bas)(George Roy Hill)
65 The chase (sc)(Arthur Penn)
77 Julia (based on an autobiographical st in 'Pentimento'; Jane Fonda as LH)(Fred Zinnemann)

Other work:

37 The Spanish earth (pc)(Joris Ivens)
38 The 400 million/China's 400 million (LH was a participant in the film's production company,History Today,Inc.)(Joris Ivens/John Ferno)

NOTE: There are a couple of references in LH's writings to her being involved during 1944-45 in the making of an English propaganda documentary; the subject was apparently London dockland. This is confirmed by an item in the NEW YORK TIMES of 12 January 45,saying that LH was in London at work on a documentary for the British Ministry of Information. However,we have been unable to identify any likely candidates among the MOI output for the time in question.

There's a sense of urgency to Hellman's best plays,as if she was over-anxious to communicate a message or parable. Yet,despite the rather raw quality of her early work (especially),the consistency of dramatic toughness throughout her career is impressive. With good and evil, exploiter and victim clearly delineated,she is clearly a writer of melodrama. And melodrama, for her,is a weapon of attack. Independently of its 'true' subject,the play of 'The children's hour' may be read as a prophetic allegory of the McCarthyist witch-hunts,and 'The little foxes' constructs a savage indictment of a family of cut-throat capitalists. 'The chase' broadens her attack to embrace almost the whole of white society in small-town Texas,indicting them variously for exploitation,greed,viciousness, racism,mindless violence and finally murder. In each of these 'socially-conscious' works our sympathies are left with a few battered and beleagured victims,and it is a measure of her growing pessimism that so few of these survive by the time of 'The chase'
Although Hellman's political radicalism is generally muffled in her works (by today's standards,'The children's hour' cops out on its gay subject-matter at the crucial moment),WWII furnished an obvious enemy and sharpened her political focus. And,if 'Watch on the Rhine' seems a rather obvious consciousness-raising exercise for middle-class America,'The searching wind' is surprisingly bitter account of the failure of the US diplomatic service to face up to the growth of European fascism, Its diplomat-hero's compromises and evasions are set against its journalist-heroine's anti-fascist commitment and attempts to awaken both him and America: here,for one film,is the Hellman heroine as she might have been,a heroine with clear links with the Hellman herself that we see in 'Julia'. As it is,her dramatic works in general seem displaced from the world she presents us with in her memoirs: as if she deliberately sought not to be too 'personal'. Michael Walker

706 MONTE HELLMAN

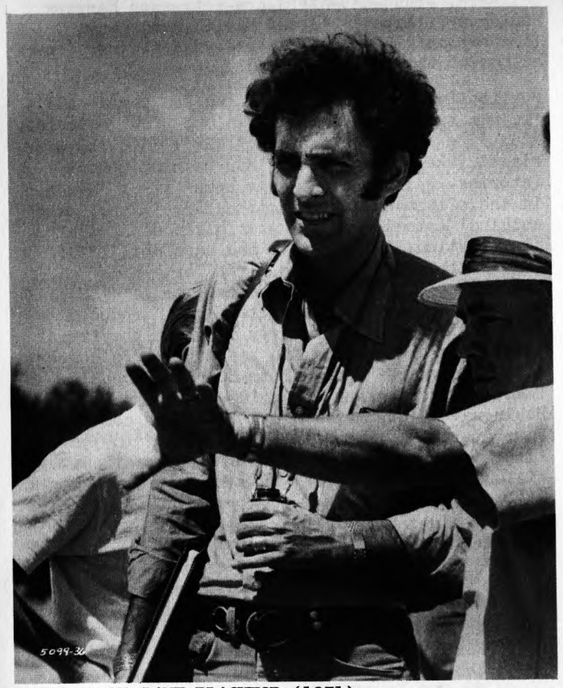
Born New York,1932. To California while still a child. Studied speech and drama (via NBC radio scholarship) at Stanford University,then post-graduate work in film at UCLA. Directed radio plays and from mid-50s worked in television as assistant editor (e.g. series 'The medic') at Ziv Studios. Began directing for theatre; a production of 'Waiting for Godot' attracted the attention of Roger Corman (who invested $500 in it) and led to cinema work. Wife Jaclyn Hellman sometimes collaborator (e.g. actress/dialogue coach in 'Two-lane blacktop').

As director:

59 Beast from a haunted cave
64 Back door to hell
Flight to fury/Cordillera (+co.st)
65 The shooting (+co.p/uncred ed)
Ride in the whirlwind
71 Two-lane blacktop (+ed)
74 Cockfighter/Born to kill
78 China 9 Liberty 37/I pistoleri/Amore piombo e furore/Clayton & Catherine (IT)(+co.p)
Some Italian sources credit direction to 'Antonio Brandt'.

As editor:

65 Bus Riley's back in town (asst ed uncred)(Harvey Hart)
66 The wild Angels (Roger Corman)
67 A time for killing/GB The long ride home (co.ed uncred)(Phil Karlson)


Filming TWO-LANE BLACKTOP (1971)

69 How to make it/What's in it for Harry?/Target: Harry (tv)(Roger Corman; prints of 'Target: Harry' credit direction to 'Henry Neill')
75 The killer elite (co)(Sam Peckinpah)

Other work:

58 Last woman on Earth (2nd unit d uncred)(Roger Corman)
60 Ski troop attack (2nd unit d uncred)(Roger Corman)
Creature from the haunted sea (d. pre-credit sequence uncred)(Roger Corman)
63 The terror (location d)(Roger Corman)
67 The St.Valentine's Day massacre (dial d uncred)(Roger Corman)
71 The Christian Licorice Store (act)(James Frawley)
74 Shatter/US Call him Mr.Shatter (GB)(Michael Carreras) Begun by MH who was fired after about 10 days shooting; it appears that little of his footage was retained.
79 Avalanche express (EIRE)(Mark Robson)
"The producers wish to express their appreciation to Gene Corman and Monte Hellman for their post-production services"; said services were particularly necessary as the director had died before shooting had been fully completed.

"My name is Monte Hellman - I make (existentialist) Westerns". Hellman is one of the few genuine genre innovators of recent years, steamrolling the Western into abysses of abstraction with 'The shooting' and 'Ride in the whirlwind',then coaxing the road movie into adopting an Old Western persona with 'Two-lane blacktop' and 'Cockfighter'. Yet unless he can find some modus vivendi with the box-office,he stands in imminent danger of being unable to make that proud claim of John Ford's his own some day. While not necessarily subscribing to Godard's dissenting view of beginnings,middles and ends, Hellman undoubtedly does play havoc with expectations,sending 'Ride in the whirlwind' into an obsessive maelstrom from which there is no exit,'Cockfighter' out on an odyssey which has no aim,and 'Two-lane blacktop' on a quest which stops short as though in coitus interruptus. The movies are extraordinary and the talent remarkable,but unfortunately of the sort likely to leave Hellman on the shelf as a cult film-maker. Tom Milne

707 BRIGITTE HELM

Actress. Born Berlin,Germany,1906. Real name Gisele Eve Schittenhelm. Studied in Berlin,spotted by Lang while acting in student plays.

26 Metropolis (Fritz Lang)
27 Am Rande der Welt (Karl Grune)
Die Liebe der Jeanne Ney (G.W.Pabst)
Alraune (Henrik Galeen)
28 Abwege (G.W.Pabst)
Die Jacht der sieben Sünde/Yoshiwara (Jacob Fleck/Luise Fleck)
L'argent (FR)(Marcel L'Herbier)
Skandal in Baden-Baden (Erich Waschneck)
29 Die wunderbare Lüge der Nina Petrowna (Hanns Schwarz)
Manolescu/Der König der Hochstapler (Victor Tourjansky)
30 Die singende Stadt (Carmine Gallone)
Alraune (Richard Oswald)
31 Im Geheimdienst (Gustav Ucicky)
Gloria (Hans Behrendt)
Gloria (French language version)(Hans Behrendt/Yvan Noé)
32 The blue Danube (GB)(Herbert Wilcox)
Die Gräfin von Monte Christo (Karl Hartl)
Die Herrin von Atlantis (G.W.Pabst)
L'Atlantide (French language version of 'Die Herrin von Atlantis')(G.W.Pabst)
Atlantide (English language version of 'Die Herrin von Atlantis')(G.W.Pabst)
Eine von uns (Johannes Meyer)
Hochzeitsreise zu Dritt (AUS)(Erich Schmidt)
Voyage de noces (French language version of 'Hochzeitsreise zu Dritt')(Erich Schmidt/Germain Fried)
33 Der Läufer von Marathon (E.A.Dupont)
Spione am Werk (Gerhard Lamprecht)
Die schönen Tage von Aranjuez (Johannes Meyer)
Adieu les beaux jours (French language version of 'Die schönen Tage von Aranjuez')(Johannes Meyer/André Beucler)
Inge und die Millionen (Erich Engel)
L'étoile de Valencia (French language version of 'Stern von Valencia',d. Alfred Zeisler)(Serge de Poligny)
34 Gold (Karl Hartl)
L'or (French language version of 'Gold')(Karl Hartl/Serge de Poligny)
Die Insel (Hans Steinhoff)
Vers l'abîme (French language version of 'Die Insel')(Hans Steinhoff/Serge Veber)
Fürst Woronzeff (Arthur Robison)
Le secret des Woronzeff (French language version of 'Fürst Woronzeff')(Arthur Robison/André Beucler)
35 Ein idealer Gatte (Herbert Selpin)

67 Guess who's coming to dinner (Stanley Kramer)
68 The lion in winter (GB)(Anthony Harvey)
69 The madwoman of Chaillot (GB)(Bryan Forbes)
71 The Trojan women (Michael Cacoyannis)
73 A delicate balance (Tony Richardson)
The glass menagerie (Anthony Harvey)
Made for theatrical exhibition but sold directly to television.
75 Rooster Cogburn (Stuart Millar)
Love among the ruins (tv)(George Cukor)
77 Olly olly oxen free/The great balloon adventure (Richard A.Colla)
78 The corn is green (tv)(GB)(George Cukor)
81 On Golden Pond (Mark Rydell)

Fictional representation on television:

77 The amazing Howard Hughes (William A.Graham)
KH played by Tovah Feldshuh.
80 Moviola The Scarlett O'Hara war (John Erman)
KH played by Merleann Tayler.

In her earliest films,Hepburn incarnates a spirit of youthful self-confidence,at once dazzling and vulnerable. Yet one only has to contrast 'Morning glory' with 'Alice Adams' to see how easily such qualities can be soured by subtle transformation. As Andrew Britton in his forthcoming book on Hepburn points out, self-confidence in the former becomes self-conceit in the latter; ambitiousness becomes pretentiousness; ingenuousness becomes archness. The break necessary to inaugurate her next, independent/mature phase is with the father/father-figures of the early works: once she was allowed to defy Daddy,Hepburn could emerge as a successful career-woman ('A woman rebels') or an independent actress ('Stage door'). 'Bringing up Baby' then demonstrated how gloriously anarchic Hepburn could be when there wasn't a Daddy around to curb her high spirits,and one is not surprised that he returns,more or less forbiddingly,in 'Holiday' and 'The Philadelphia story'. Tracy emerges as the perfect solution to this problem: from the moment the two of them were teamed,it was more acceptable for Hepburn to be 'Woman of the year',or a brilliant lawyer: her independence would be negotiated in relation to the Tracy character who represents a paternal husband-figure. (Note the way Daddy alarmingly re-appears during these years in the films when she's not with Tracy: 'Undercurrent','Song of love'.) Nevertheless,for all the sense that Tracy was 'keeping an eye on her',their films together are memorable for the affectionate clash of opposites: her light,bright,aristocratic sophistication against his slower,pragmatic,down-to-earth commonsense. In effect,the characters she and Bogart play in 'The African Queen' are essentially an extension of these opposites, ironised by pushing her towards missionary correctness and him towards proletarian uncouthness. And it is this movie which initiates (here as a comedy) Hepburn's 'middle-aged spinster' phase,in which she is 'just ripe' for the delights of too long denied romance: 'Summertime','The rainmaker'. 'Suddenly,last summer' inaugurates her penultimate phase,as the powerful matriarch,but even in these roles she is subtly discredited,being usually cast as eccentric,'mad'. It is the re-teamings,with Tracy (Guess who's coming to dinner') and with Cukor ('Love among the ruins' and 'The corn is green') which finally allow her a genuine dignity in her late roles. Overall one has the impression that Hepburn was too independent,strong-willed,indeed brilliant for the system,her career revealing far more attempts to control and contain her than to allow her the freedom of self-expression her talents deserved. Michael Walker

715 BERNARD HERRMANN

Born New York,1911; died 1975. Educated at De Witt Clinton High School; New York University; and Juilliard School of Music. 1932: wrote ballet music for and conducted 'Americana Revue'. 1933-59: varied association with the Columbia Broadcasting System,first as music adviser,staff conductor and composer (including background scores for 'Mercury Theatre Playhouse,e.g. Orson Welles' 'War of the worlds',1938). 1934: director of CBS educational programmes. 1942-59: chief conductor of the CBS Symphony Orchestra. 1966: much recording work in London. Orchestrated his own scores in Hollywood. Concert works using film music include 'Welles raises Kane' (42),from 'Citizen Kane' and 'The magnificent Ambersons' (dedicated to Orson Welles),the suite 'The devil and Daniel Webster' (43,dedicated to William Dieterle),the suite 'Psycho' (60); also 'A portrait of Hitch' (68,dedicated to Hitchcock and based on 'The trouble with Harry' score). Other works include the cantata 'Moby Dick' (38), Symphony (41),song cycle 'The Fantasticks' (44), opera 'Wuthering Heights' (50),'Echoes' for string quartet (65),Clarinet Quintet (67). Married/divorced writer Lucille Fletcher. Next film score was to have been that for 'The seven-per-cent solution' (Herbert Ross,1976) eventually scored by John Addison.

As composer:

41 Citizen Kane (Orson Welles)
All that money can buy/The devil and Daniel Webster/Here is a man/Daniel and the devil (William Dieterle)
42 The magnificent Ambersons (Orson Welles)
The ending of this film was neither directed by Welles,nor scored by BH - in fact,Roy Webb wrote the final sequence. The film's credits (spoken by Welles) do not include any attribution for the music.
43 Jane Eyre (Robert Stevenson)
45 Hangover Square (John Brahm)
46 Anna and the King of Siam (John Cromwell)
47 The ghost and Mrs.Muir (Joseph L.Mankiewicz)
51 The day the earth stood still (Robert Wise)
On dangerous ground (Nicholas Ray)
52 Five fingers (Joseph L.Mankiewicz)
The snows of Kilimanjaro (Henry King)
53 White witch doctor (Henry Hathaway)
Beneath the 12-mile reef (Robert D.Webb)
King of the Khyber Rifles (Henry King)
54 Garden of evil (Henry Hathaway)
The Egyptian (co)(Michael Curtiz)
Prince of players (Philip Dunne)
The trouble with Harry (Alfred Hitchcock)
55 The Kentuckian (Burt Lancaster)
Some printed sources incorrectly credit this score to Roy Webb.
The man who knew too much (+app as orchestra conductor/re-orchestration of Arthur Benjamin's 'Storm Clouds Cantata')
(Alfred Hitchcock)
56 The man in the gray flannel suit (Nunnally Johnson)
The wrong man (Alfred Hitchcock)
57 A hatful of rain (Fred Zinnemann)
Williamsburg: the story of a patriot (m)
(George Seaton)
58 Vertigo (Alfred Hitchcock)
The naked and the dead (Raoul Walsh)
The 7th voyage of Sinbad (Nathan Juran)
59 North by Northwest (Alfred Hitchcock)
Blue denim/GB Blue jeans (Philip Dunne)
Journey to the center of the earth (Henry Levin)
60 Psycho (Alfred Hitchcock)
The 3 worlds of Gulliver (GB)(Jack Sher)
61 Mysterious island (GB)(Cy Endfield)
Cape Fear (J.Lee Thompson)
Tender is the night (Henry King)
63 Jason and the Argonauts (GB)(Don Chaffey)
Score erroneously credited to Mario Nascimbene in American Film Institute Catalog 1961-70.
64 Marnie (Alfred Hitchcock)
Joy in the morning (Alex Segal)
66 Fahrenheit 451 (GB)(François Truffaut)
67 La mariée était en noir/The bride wore black (FR)(François Truffaut)
68 Twisted nerve (GB)(Roy Boulting)
Bitka na Neretvi/Battle of Neretva (YUG)(Veljko Bulajić) BH scored the music for the English version only; the original composer was Vladimir Kraus-Rajterić,Dušan Radić or Vjenceslav Ovcinikov - Yugoslavian sources differ. The latter is a Russian composer, who may have scored USSR version only.
70 The night digger/The road builder (GB)
(Alastair Reid)
72 Endless night (GB)(Sidney Gilliat)
Sisters/GB Blood sisters (Brian De Palma)
73 It's alive (Larry Cohen)
75 Obsession (Brian De Palma)
76 Taxi driver (Martin Scorsese)
End credit reads: "Our gratitude and respect: Bernard Herrmann,June 29,1911 - December 24,1975".

Pre-composed music in:

53 Vite vendute (i.e. dubbed Italian version of French film 'Le salaire de la peur')
(Henri-Georges Clouzot)
58 The fiend who walked the West (Gordon Douglas)
Uses excerpts from BH's 'The day the earth stood still' score.
69 Bezeten - het gat in de muur/Obsessions (HOL)
(Pim de la Parra)
75 The ups and downs of a handyman (GB)(John Sealey)
77 Fire (tv)(Earl Bellamy)
78 It lives again (Larry Cohen) A further Cohen film - 'Demon/God told me to' (1975) is dedicated to BH.
La morte al lavoro (IT)(Gianni Amelio)
79 Thriller (m)(GB)(Sally Potter)
80 Never say die! (m)(GB)(Sandy Johnson)

Other work:

48 Portrait of Jennie/GB Jennie (William Dieterle)
BH began work on this film,the score of which is mainly arrangements of themes by Debussy,but because of production delays had to leave the project; all that remains of his participation is a song which Jennifer Jones sings unaccompanied ('Jennie's song'). BH receives acknowledgements in the film's credits for his association. Dimitri Tiomkin replaced him.
63 The birds (consultant for electronic sound effects)(Alfred Hitchcock)
66 Torn curtain (Alfred Hitchcock)
BH composed a full score for this film but his music was deemed to lack the "big tune" which the producers sought,and Hitchcock decided against using it; John Addison was recruited as replacement composer. BH's original score was recorded - conducted by Elmer Bernstein - in 1977.

NOTE: There are some indications that BH may have been involved at some stage with the troubled production of 'Laura' (Otto Preminger,1944). We do not know whether he ever composed any music for it,but the score eventually used was by David Raksin.

Television work includes: 54: Shower of stars (ep. A Christmas carol,d. Ralph Levy); 55: A child is born (special); 56: Hawkeye and the last of the Mohicans (ep. The Ethan Allen story); 59: Twilight zone (eps. Where is everybody?,d. Robert Stevens; Walking distance,d. Robert Stevens; The lonely,d. Jack Smight); 60: Twilight zone (ep. The eye of the beholder,d. Douglas Heyes); 62: Twilight zone (ep. Little girl lost, d. Paul Stewart); 63: Twilight zone (eps. Living doll,d. Richard C.Sarafian; Ninety years without slumbering,d. Roger Kay); 64: The Alfred Hitchcock Hour (ep. Water's edge,d. Bernard Girard); 67: Companions in nightmare (feature, d. Norman Lloyd)
BH also wrote the theme music and miscellaneous episodes of series 'Gunsmoke','Pursuit','Have gun will travel','Studio One','The great adventure', 'Kraft Suspense Theatre','The Virginian', 'Americans','Alfred Hitchcock presents' and 'Convoy'. His 'Twilight zone' theme music was replaced after the first season by that of Marius Constant.

NOTE: A British musician named Bernard Herrmann - longtime conductor of the BBC Northern Dance Band - did no work for the cinema that we can trace.

There is a strong case to be made for Herrmann as the most talented composer ever to choose the cinema as primary outlet for his work. The most striking thing about Herrmann's output is its eclecticism: the variety of mood is a result of a flexibility in his scoring which marked him as the ideal film composer. Difficult to discriminate in his work between the excellent and the terrific but,at random,one might mention the jaunty Americana of 'Daniel Webster' and 'The Kentuckian',the castanet-accompanied skeleton duel in '7th voyage of Sinbad',the ferocious strings in 'Psycho',the slinky saxophone opening to 'Taxi driver'. The only unfortunate aspect of his musical adventurousness was that it eventually led to the end of his association with the perhaps overly-timid Hitchcock,following the 'Torn curtain' fiasco (one passage of which was apparently written by Herrmann for 12 flutes). In an era of tacked-on pop scores,an artist like Herrmann,willing and able to enter into a genuine collaboration with the film maker,was quite indispensable. BB

52 The greatest show on Earth (Cecil B.DeMille)
The savage (George Marshall)
Ruby Gentry (King Vidor)
Pony Express (Jerry Hopper)
53 The President's lady (Henry Levin)
Arrowhead (Charles Marquis Warren)
Bad for each other (Irving Rapper)
The naked jungle (Byron Haskin)
Three lives (m)(Edward Dmytryk) For United Jewish Appeal
54 Secret of the Incas (Jerry Hopper)
The far horizons (Rudolph Maté)
Lucy Gallant (Robert Parrish)
trailer for North Carolina Safe Driving campaign
55 The private war of Major Benson (Jerry Hopper)
56 The ten commandments (Cecil B.DeMille)
Three violent people (Rudolph Maté)
Many voices (s)(narr) For American Red Cross
58 Touch of evil (Orson Welles)
The big country (William Wyler)
The buccaneer (Anthony Quinn)
59 The wreck of the Mary Deare (Michael Anderson)
Ben-Hur (William Wyler)
61 El Cid (Anthony Mann)
trailer for Mental Health Campaign (Phil Pemberton)
62 The pigeon that took Rome (Melville Shavelson)
Diamond Head (Guy Green)
55 days at Peking (Nicholas Ray)

55 DAYS AT PEKING (1962)

63 The five cities of June (s)(narr)(Bruce Herschensohn)
64 Major Dundee (Sam Peckinpah)
65 The greatest story ever told (George Stevens)
The agony and the ecstasy (Carol Reed)
The war lord (+pc2)(Franklin J.Schaffner)
Peer Gynt (revised,re-edited version of 1941 film,with added soundtrack)(David Bradley)
The Egyptologists (s)(narr)
66 Khartoum (GB)(Basil Dearden)
While I run this race (s)(narr)(Edmond Levy)
67 Planet of the apes (Franklin J.Schaffner)
Will Penny (Tom Gries)
Counterpoint (Ralph Nelson)
The American film: 1966 White House Festival of the Arts (m)(app/narr)(George Stevens,Jr.)
All about people (m)(app)(p. Saul Rubin) For United Jewish Welfare Fund.
Think 20th (m)(app)(Richard Fleischer)
68 The movie experience: a matter of choice (s)(narr)(Tracy Ward)
trailer about the dangers of air pollution
69 Number one (Tom Gries)
Beneath the planet of the apes (Ted Post)
The festival game (GB)(app)(Tony Klinger/Mike Lytton)
Rowan and Martin at the movies (app) For US Treasury Bonds.
The heart of Variety (s)(app) For Variety Clubs International
Rod Laver's Wimbledon (GB)(m)(narr)(Michael A.Seligman)
70 King: a filmed record... Montgomery to Memphis (app/narr)(p. Ely Landau/connecting sequences d. Sidney Lumet/Joseph L. Mankiewicz)
Julius Caesar (GB)(Stuart Burge)
The Hawaiians/GB Master of the islands (Tom Gries)
71 The omega man (Boris Sagal)
Vietnam! Vietnam! (narr)(Sherman Beck)
Skyjacked (John Guillermin)
72 The call of the wild/Ruf der Wildnis (GB) (Ken Annakin)
Our active earth (s)(narr)(John J.Hennessy)
73 Soylent Green (Richard Fleischer)
The three musketeers (The Queen's diamonds) (PANAMA)(Richard Lester)
Lincoln's Gettysburg address (s)(narr) (Jerry Kurtz/Tom Johnson)
74 Airport 1975 (Jack Smight)
Earthquake (Mark Robson)
The four musketeers (The revenge of Milady) (PANAMA)(Richard Lester)
75 The fun of your life (s)(narr)(John J.Hennessy)
76 The last hard men (Andrew V.McLaglen)
Midway/GB Battle of Midway (Jack Smight)
America at the movies (narr)(George Stevens,Jr.)
Two-minute warning (Larry Peerce)
77 The prince and the pauper/Crossed swords (PANAMA)(Richard Fleischer)
Gray lady down (David Greene)
79 The mountain men (Richard Lang)
80 The awakening (GB)(Mike Newell)

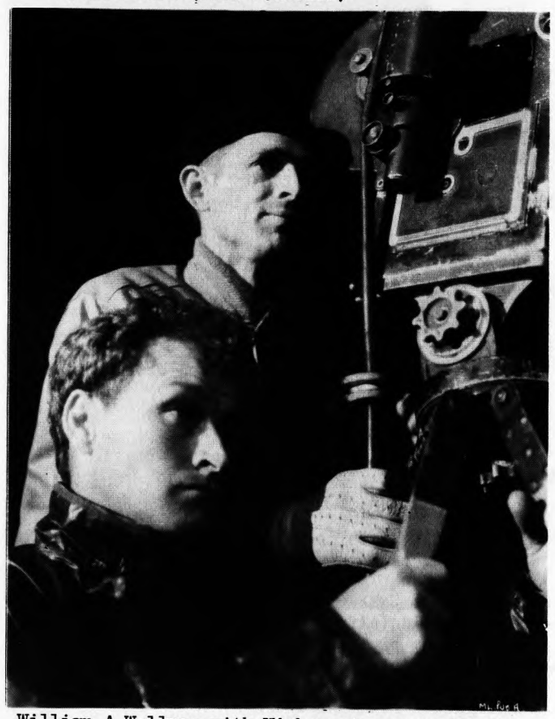
If one reads Michel Mourlet's notorious 'Charlton Heston est un axiome' panegyric today (translated,with suitably outraged comment,by Richard Roud in 'Sight & Sound' Autumn 1960),one is charmed by its enthusiastic excess even as one recognises its limitations. It is not just for his 'contained violence' that Heston is so remarkable,although his quite spectacular capacity for righteous rage (think of his entry into Grandi's Rancho Grande towards the end of 'Touch of evil') bears witness to this. But Heston has not only a powerful screen presence,but an intelligence,bearing and dignity to carry that presence,and all were necessary to his emergence as the epic hero. His early roles,e.g. 'Ruby Gentry' and 'The naked jungle',also reveal a dominating sexuality. And,while this was

necessarily suppressed in his ascendancy to the epic,it can be seen to return,homoeroticised,in the love-hate relationships at the centre of, e.g. 'Ben-Hur','Major Dundee' and 'The war lord',in which the 'friend',his gay feelings suppressed and disavowed,is only able to find peace in death. Perhaps one of the reasons why Heston cherished the project of 'The war lord' for so long was that it seemed to allow him a more than superficial heterosexual love affair in combination with an 'epic' role. As it is,the official love affair is relatively bland,and the sub-textual tensions,arising from the only half-suppressed gay desire of the hero's brother,are far more interesting,culminating,as they do,with Heston's hero killing his brother in an explicitly sexual manner.
Despite the 'low key' 'Will Penny',Heston seems to have been understandably reluctant to abandon his 'larger-than-life' screen persona,and the disaster movie of the '70s allowed him a few spectacular heroics. By the time of 'The awakening',however,it is a little unnerving to find him not just in such inferior material but once more stripping down to display his torso. One would have hoped that,for an actor of his stature,his future did not lie in enfeebled reminders of his past. Michael Walker

719 SIDNEY HICKOX

Photographer. Born New York,1895. From 1915, assistant cameraman at American Biograph. 1917: chief photographer US Naval Air Service. Television work from mid-1950s.

16 Gloria's romance (20 ep serial)(co) (George Kleine)
21 School days (co)(William Nigh)
22 Your best friend (co)(William Nigh)
23 Marriage morals (co)(William Nigh)
25 The little giant (William Nigh)
27 The private life of Helen of Troy (co) (Alexander Korda)
28 Sailors' wives (Joseph Henabery)
Happiness ahead (William A.Seiter)
Oh,Kay! (Mervyn LeRoy)
Lilac time/GB Love never dies (George Fitzmaurice)
Synthetic sin (William A.Seiter)
29 Why be good? (William A.Seiter)
Hot stuff (Mervyn LeRoy)
Two weeks off (William Beaudine)
Smiling Irish eyes (co)(William A.Seiter)
Footlights and fools (co)(William A.Seiter)
The love racket/GB Such things happen (William A.Seiter)
30 Strictly modern (William A.Seiter)
Those who dance (William Beaudine)
Contre-enquête (French language version of 'Those who dance')(Jean Daumery)
Der Tanz geht weiter (German language version of 'Those who dance')(William Dieterle)
The flirting widow (William A.Seiter)
Sweet Mama/GB Conflict (Edward Cline)
Top speed (Mervyn LeRoy)
The way of all men/GB Sin flood (Frank Lloyd)
Die Maske fällt (German language version of 'The way of all men')(William Dieterle)
The gorilla (Bryan Foy)
The naughty flirt (Edward Cline)
Kismet (John Francis Dillon)
31 Dämon des Meeres (German language version of 'Moby Dick',d. Lloyd Bacon,1930)(Michael Curtiz)
Too young to marry/Broken dishes (Mervyn LeRoy)
Kismet (German language version of 1930 film) (William Dieterle)
Party husband (Clarence Badger)
Broad minded (Mervyn LeRoy)
The last flight (William Dieterle)
Convicted (Christy Cabanne)
Blonde crazy/Larceny Lane (co)(Roy Del Ruth)
The sea ghost (William Nigh)
Safe in hell/GB The lost lady (William A. Wellman)
Under eighteen (Archie Mayo)
32 The hatchet man/GB The honourable Mr.Wong (William A.Wellman)
Pleasure (Otto Brower)
The crowd roars (co)(Howard Hawks)
So Big (William A.Wellman)
Love is a racket (William A.Wellman)
The purchase price (William A.Wellman)
A bill of divorcement (George Cukor)
Central Park (John G.Adolfi)



William A.Wellman with Hickox at camera filming SO BIG (1932)

33 Frisco Jenny (William A.Wellman)
Grand slam (William Dieterle)
Christopher Strong (co.uncred)(Dorothy Arzner)
Central airport (William A.Wellman)
The working man (John G.Adolfi)
The little giant (Roy Del Ruth)
Lilly Turner (William A.Wellman)
Mary Stevens,M.D. (Lloyd Bacon)
The avenger (Edwin L.Marin)
Sensation hunters (Charles Vidor)
Female (Michael Curtiz)
The big shakedown (John Francis Dillon)
34 Registered nurse (Robert Florey)
Bedside (Robert Florey)

ROOTY TOOT TOOT (1951)

Film about:

73 In quest of Cockaboody (m)(Joel Sayre Weaver)

Hubley's reputation was at its zenith about 20 years ago and at its nadir just about right now. It is true that in some quarters he was admired for the wrong reasons,i.e. he was a 'committed artist', as opposed to those irresponsible hacks over at Warners and Disneys. But by now the situation has turned round to such an extent that a book on 'The films of Friz Freleng' would be quite in keeping with the times (and very welcome!) while a 'Works of J.Hubley' is a very unlikely prospect indeed. And apart from his position in the American animation hierarchy,Hubley does seem a quintessentially pre--figure: pre-Vietnam,pre-Watergate,pre-whatever bit of US history one regards as central in finally rendering inappropriate the sort of bright-eyed innocence Hubley tended to go in for. But this is to generalise. There's nothing naive about 'Rooty toot toot',and his Mister Magoos present a most satisfyingly comical figure,even though the joke ended long before the series did. It's his own Storyboard productions that seem to have worn less than well. A particularly sad experience was a recent re-viewing,after about 15 years,of 'The tender game': remembered as sensuous and emotional, it now seems merely an animated version of a Gordon-Fraser greeting card. Seen in lumps,as per an NFT season,Hubley's work is,in fact, distressingly uneven. Often visually and aurally adventurous,the films are constantly being undercut by his 'Ban the bomb and love thy neighbour' sentimentality,which has a tendency to affect the design itself. He was particularly weak on children, making them excessively cute and idealised. But all this may be unduly harsh. He was for a long time a particular favourite,and one may over-react to a certain amount of disillusion. His work,in all, may no longer be crucial,but it remains essential.

BB

754 HUGH HUDSON

Born London,1936. Made amateur films as schoolboy, starting at age 8 with short about Oliver Cromwell. Educated at Eton. After national service in army, joined (1956) Erwin Wasey's television casting department; quit after 6 months. 1957-61: in Paris, working as assistant editor on various documentaries and commercials. 1961: formed Cammell-Hudson Associates with David Cammell (pcl below); later joined by Robert Brownjohn,thus becoming Cammell-Hudson-Brownjohn Films. Company bankrupt in 1969. Joined Ridley Scott's RSA Company,left 1975 to form Hudson Films Ltd. (pc2 below). Has directed over 1500 commercials for television and theatrical screening for such clients as Coty, Dubonnet,COI,Colt 45 lager,etc.; comparatively recent work includes John Courage ('Gertcha'), Benson & Hedges ('Swimming pool') and Cinzano (with Leonard Rossiter and Joan Collins).

As director:

63 A... is for apple (s)(+p/pcl/co.d John Burrows)
For Apple and Pear Publicity Council
65 Birth of a twin (m)(+pcl) For Frigidaire
Food preservation (s)(+pcl) For Unilever
Design for today (s)(+pcl) For COI
66 The tortoise and the hare (m)(+co.sc/p/pcl)
For Pirelli
69 Scotch on the rocks (m)(+pcl) For Cutty Sark Whisky
77 Fangio (+co.sc/pc2)
78 12 Squadron Buccaneers (m)(+pc2) For MOD (Air)
81 Chariots of fire

As second unit director:

78 Midnight express (Alan Parker)

Other Cammell-Hudson productions:

69 The Duke of York Street - a story of an Englishman and his castle (Dick Fontaine)
For Bison Ltd.
Colloids (s)(Piers Jessop) For Unilever

Hudson framing shot of Brad Davis for CHARIOTS OF FIRE (1981)

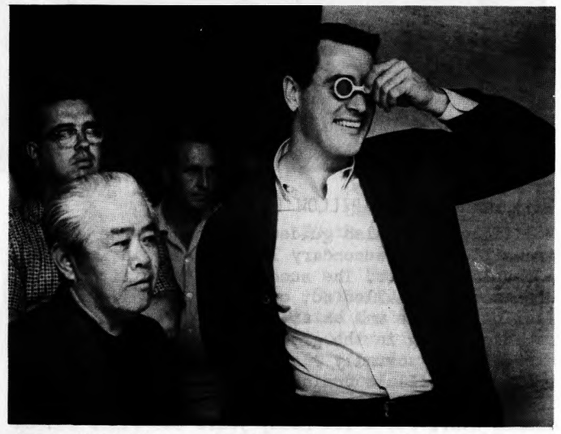
Apart from having to beware of phrases like 'Hudson's track record',the difficulty in writing about him is the very shadowy nature of his work to date. There is actually,in terms of footage,a respectable bulk to it,but hands up all those who saw his previous feature,'Fangio'. Shorts and sponsored films spend a lot of time in their cans and canisters,while commercials are all too visible; already at least one critic has written of(f) Hudson as 'belonging to the Campari school' of film making,as though that actually meant something. And as regards 'Chariots' itself,the film is a lovely example of multi-auteur cinema,with Messrs Puttnam and Welland gaining (rightly,so far as one can tell) at least as many kudos as the director. So the main thing to say about Hudson is the cliche: one awaits his next with interest.

BB

755 ROCK HUDSON

Actor. Born Winnetka,Illinois,1925. Real name Roy Harold Scherer,Jr.,name changed to Roy Fitzgerald on his mother's remarriage. Attended New Trior High School at Winnetka. 1944-46: in the US Navy,mainly as airplane mechanic. 1946: to California. 1948: received personal contract from Raoul Walsh; contract sold to Universal after one year. 1956: founded production company 7 Pictures (pcl below). 1963: another production company Gibraltar Productions (pc2). 1970: produced a record 'Rock gently',singing songs by Rod McKuen. 1973: stage debut in 'I do! I do!' in Los Angeles. 1976: 'I do! I do!' in London. 1976: 20 weeks tour in America with Stephen Vincent Benet's 'John Brown's body'. Married/divorced secretary Phyllis Gates (1955-58).

48 Fighter squadron (Raoul Walsh)
49 Undertow (William Castle)
50 I was a shoplifter (Charles Lamont)
One way street (Hugo Fregonese)
Winchester '73 (Anthony Mann)
Peggy (Frederick de Cordova)
The Desert Hawk (Frederick de Cordova)
Shakedown (Joseph Pevney)
Tomahawk/GB The battle of Powder River
(George Sherman)
The fat man (William Castle)
Bright victory/Lights out (Mark Robson)
51 Air cadet/GB Jet men of the air (Joseph Pevney)
Iron man (Joseph Pevney)
Here come the Nelsons/Meet the Nelsons
(Frederick de Cordova)
Bend of the river/GB Where the river bends
(Anthony Mann)
52 Scarlet angel (Sidney Salkow)
Has anybody seen my gal (Douglas Sirk)
Horizons West (Budd Boetticher)
The lawless breed (Raoul Walsh)
Sea devils (GB)(Raoul Walsh)
53 Seminole (Budd Boetticher)
Taza,son of Cochise (Douglas Sirk)
The golden blade (Nathan Juran)
Gun fury (Raoul Walsh)
Back to God's country (Joseph Pevney)
54 Magnificent obsession (Douglas Sirk)
Bengal brigade/GB Bengal rifles (Laslo Benedek)
55 Captain Lightfoot (Douglas Sirk)
One desire (Jerry Hopper)
Never say goodbye (Jerry Hopper)
All that heaven allows (Douglas Sirk)
56 Giant (George Stevens)
Written on the wind (Douglas Sirk)
Four girls in town (guest)(Jack Sher)
57 Battle hymn (Douglas Sirk)
Something of value (Richard Brooks)
The tarnished angels (Douglas Sirk)
A farewell to arms (Charles Vidor)
58 Twilight for the gods (Joseph Pevney)
59 This earth is mine (Henry King)
Pillow talk (Michael Gordon)
61 The last sunset (Robert Aldrich)
Come September (+pcl)(Robert Mulligan)
Lover come back (+pcl)(Delbert Mann)
62 The spiral road (Robert Mulligan)
63 Man's favorite sport? (+pc2)(Howard Hawks)
Marilyn (narr/app)(RH scenes d. Henry Koster)
A gathering of eagles (Delbert Mann)
64 Send me no flowers (Norman Jewison)
65 Strange bedfellows (Melvin Frank)
A very special favor (Michael Gordon)
The nurses (s)(narr) For American Heart Association
Blindfold (+pcl)(Philip Dunne)
66 Seconds (+pc2)(John Frankenheimer)
Star commandos (s)(Herbert Bernard)
Featurette on 'Tobruk'.
Tobruk (+pc2)(Arthur Hiller)
68 Ice Station Zebra (John Sturges)
Ruba al prossimo tuo/A fine pair (IT)
(Francesco Maselli)
69 The undefeated (Andrew V.McLaglen)
Darling Lili (Blake Edwards)
70 Hornets' nest (Phil Karlson)
71 Pretty maids all in a row (Roger Vadim)
72 Showdown (George Seaton)
76 Embryo (Ralph Nelson)
78 Avalanche (Corey Allen)
79 The Martian chronicles (tv)(Michael Anderson)
Shortened version shown theatrically; television version shown in serial form.
80 The mirror crack'd (GB)(Guy Hamilton)



James Wong Howe and Hudson during filming of SECONDS (1966)

NOTE: HOLLYWOOD REPORTER casting news announced that RH would appear in 'Double crossbones' (Charles Barton,1950),but there is some doubt as to whether he is to be seen in the finished film.

Television appearances include: 71: McMillan & wife (series; pilot feature 'Once upon a dead man',d. Leonard Stern); 76: McMillan (series); 78: Wheels/ Arthur Hailey's Wheels (serialised,d. Jerry London); 81: The star maker (serialised,d. Lou Antonio), WWIII (serialised,d. David Greene); 82: The Devlin connection (series; pilot d. Christian I.Nyby,II)

Groomed by Universal for stardom,Hudson was blessed,on his way up,with an unusually strong series of directors at a critical period. Sirk,

With Doris Day in PILLOW TALK (1959)

Boetticher and Walsh guided him through the transition from secondary lead to star in less than a couple of years. The success of 'Magnificent obsession' signalled not only his arrival,but his flexibility: he was as at home suffering in romance as adventuring in the great outdoors. Above all,he emerged as a sexually glamorous figure,capable of providing a film's dominant focus of sexual interest; a function traditionally allotted to the female star. For a few heady years one finds Hudson in films in which he is the 'object of desire' within the narrative: the title of 'One desire',in which Anne Baxter and Julie Adams battle for him literally to the death,says it all.

Another key ingredient in Hudson's star persona is his capacity for 'conversion'. First fully developed in his conversion,in 'Magnificent obsession',from irresponsible playboy to dedicated surgeon,it is implicit in all the films in which he displays,initially,a selfish or ruthless streak. In certain films the climax is the conversion: the fight at the end of 'Giant',in which he demonstrates his belated commitment to anti-racism, or the extraordinary moment of religious conversion in 'Spiral road',which is presented,by Mulligan,as Hudson 'seeing himself' for the first time.

In 1957,launched mainly by 'Giant',Hudson was voted the top box-office star,and the Universal 'sex comedies' then contrived to keep him close to the top until 1964. In 'Sex in the movies',Alexander Walker focusses on the symbolism of Hudson's 'tree in the forest' speech (in 'Pillow talk') to suggest that the underlying project of these comedies is the 'castration' of the American male,as the hero is (typically) transformed from playboy bachelor to husband. That Hudson was the preferred star to undergo this experience is a marvellous example of the ways in which a star's persona may be processed; or,more precisely here,harnessed. First,his capacity for conversion is put into the service of domestication. Second,and crucially,the fantasy male figure of the mid '50s now delivers his potency safely into the arms of the heroine,whether nice American Doris Day or sexy Italian Gina Lollobrigida. The films were enormously popular.

In 1966,Hudson sought 'tougher' roles,but,after the bizarre 'Seconds',his films failed to give him much support. Arguably,he always needed 'strong' direction,and Messrs Hiller,Sturges et al failed to provide it. Certainly this is corroborated by the excellent 'Darling Lili',in which Edwards brilliantly sustains a tension between satirising and celebrating Hudson's 'heroic' image. But,far from re-launching Hudson's career,the film, misunderstood by the critics and avoided by the public,bombed. His film appearances became less and less frequent and,like so many fading stars,he moved into television. A product of the studio system,Hudson failed,regrettably,to sustain his pre-eminence once the system collapsed.

Michael Walker

THE STREET OF SIN (1928)

43 Der Vater (Announced as a Tobis production for 1942/43,to be directed by Erich Engel; there is a possibility that it was a provisional title for 'Altes Herz wird wieder jung' (1943 above) but the only working title that can be traced for that film is 'Der liebe Familie')

NOTE 2: The following films were made but, notwithstanding some previous listings,without Emil Jannings:

20 August der Starke (director not known)
21 Die Bergkatze (Ernst Lubitsch)

NOTE 3: The final variation. The following two films seem no longer exist and absolute confirmation of EJ's participation in them is not forthcoming. The general consensus is that they are probably bona fide Jannings titles:

16 Der Morphinist (Louis Ralph)
17 Gesühnte Schuld (produced by Sphinx-Film, director not known)

Once one has read Sternberg's account,in 'Fun in a Chinese laundry',of Jannings' extraordinary antics during the making of their two films together,it is difficult to view any Jannings performance uncoloured by the description. Despite Sternberg's disclaimer,the off-screen Jannings he so acidly characterises is very much a part of the on-screen Jannings we see. The ostentatious self-importance and the nervous insecurity,the pompousness and the servility,the self-complacent smugness and the self-lacerating masochism - it is hard to escape the egotism of it all; the plangent appeal to the audience to bear witness to the 'greatness' of the actor. It was perhaps 'The last laugh' that established what now seems the definitive Jannings trajectory - the repeated humiliation of a self-important figure of authority - but it was Sternberg who pushed this to its extreme. Both 'The last command' and 'The Blue Angel' have a climactic scene in which Jannings, humiliated beyond endurance,abandons himself to an ecstacy of masochistic suffering - most spectacularly in the later film as he goes histrionically berserk on stage,crowing like a demented cock. And,indeed,he is very compelling. Despite the overweening egotism,one has to acknowledge the powerful grip Jannings exercises over his parts: he acts with a fierce self-absorption which is capable of generating considerable intensity. As the 'great German actor' of his era,he is clearly a figure to be reckoned with. A more thorough investigation of his roles will probably qualify Sternberg's baleful characterisation.

Michael Walker

793 PIERRE JANSEN

Composer. Born 1930. Attended Conservatoire de Roubaix,then Conservatoire de Bruxelles,where he studied piano,harmony,counterpoint and fugue,and,

with André Souris,composition. From 1952 on attended summer courses at Darmstadt,where his Suite concertante pour piano et 12 instruments was performed in 1958. Other orchestral work includes 'Un voile qui s'illumine de soi',for strings.

60 Les bonnes femmes (co)(Claude Chabrol)
Les godelureaux (Claude Chabrol)
61 Les sept péchés capitaux (ep. L'avarice) (Claude Chabrol)
L'oeil du malin (Claude Chabrol)
La ligne droite (Jacques Gaillard)
62 Ophélia (Claude Chabrol)
Landru (Claude Chabrol)
63 Les plus belles escroqueries du monde (ep. L'homme qui vendit la tour Eiffel)(Claude Chabrol)
64 Le Tigre aime la chair fraîche (Claude Chabrol)
Le type au ras du cou blanc (s)(Alain d'Henaut)
Les pieds nickelés 1964 (Jean-Claude Chambon)
La 317è section (Pierre Schoendoerffer)
65 Marie-Chantal contre Dr.Kah (Claude Chabrol)
66 Objectif 500 millions (Pierre Schoendoerffer)
La ligne de démarcation (Claude Chabrol)
Le scandale/The champagne murders (Claude Chabrol)
Happening (co)(Marc Boureau)
67 La route de Corinthe (Claude Chabrol)
Une si jeune paix (Jacques Charly)
68 Les biches (Claude Chabrol)
La femme infidèle (Claude Chabrol)
Flammes sur l'Adriatique (Alexandre Astruc)
69 Que la bête meure (Claude Chabrol)
Le boucher (Claude Chabrol)
La main (Henri Glaeser)
Le viaduc de Garabit (s)(Jean-Claude Chambon)
Point de rupture (s)(Jeanne Bronner)
Un reportage ou Les malheurs de Sophie (s) (Caroline Gazai-Normandin)
Virginie ou La double rupture (s)(Pierre-Henri Deleau)
70 La rupture (Claude Chabrol)
71 Juste avant la nuit (Claude Chabrol)
Comme on fait son lit (s)(Jean-Claude Chambon)
Le sauveur (Michel Mardore)
La décade prodigieuse/Ten days' wonder (Claude Chabrol)
72 Docteur Popaul/Scoundrel in white (Claude Chabrol)
Voici Concorde (s)(Jean-Jacques Languepin)
73 Les noces rouges (Claude Chabrol)
Zum Abschied Chrysanthemen (W.GER)(Florian Furtwangler)
74 Nada (Claude Chabrol)
Le cri du coeur (Claude Lallemand)
75 Les innocents aux mains sales/Innocents with dirty hands (Claude Chabrol)
76 Mords pas,on t'aime (Yves Allégret)
Alice ou La dernière fugue (Claude Chabrol)
77 Nuit d'or (Serge Moati)
La dentellière (Claude Goretta)
Les liens du sang (CAN)(i.e. French language version of 'Blood relatives'; English language version scored by Howard Blake) (Claude Chabrol)
Violette Nozière (Claude Chabrol)
L'état sauvage (Francis Girod)
78 Les aceras (s)(Jean Painlevé)
79 L'oeil du maître (Stéphane Kurc)
80 Le cheval d'orgueil (Claude Chabrol)
Un homme en fuite (SWITZ)(Simon Edelstein)
82 Le grand frère (Francis Girod)

Television work:

66 Le manteau (Paul Seban)
74 De Grey (series Nouvelles de Henry James) (Claude Chabrol)
Le banc de la désolation (series Nouvelles de Henry James)(Claude Chabrol)
Flaubert (Paul Seban)
Monsieur Bébé (series Histoires insolites) (Claude Chabrol)
Nul n'est parfait (series Histoires insolites) (Claude Chabrol)
Une invitation à la chasse (series Histoires insolites)(Claude Chabrol)
Les gens de l'été (series Histoires insolites) (Claude Chabrol)
Le pain noir (serialised)(Serge Moati)
75 Les amants d'Avignon (Paul Seban)
76 Limousine (Paul Seban)
78 Folies douces (series Histoires insolites) (Maurice Ronet)
Une dernière fois,Catherine (series Histoires insolites)(Pierre Grimblat)
Le locataire d'en haut (series Histoires insolites)(Pierre Granier-Deferre)
Ciné-Roman (Serge Moati)
79 Les jasmins de la véranda ou Retour à la maison natale (Serge Moati)
80 2 + 2 = 4 (series Madame Le Juge)(Claude Chabrol)
Mont-Oriol (serialised)(Serge Moati)
81 Mon enfant,ma mère (Serge Moati)

While some director/composer collaborations (Olivier-Walton,Fellini-Rota) seem somewhat fortuitous,a case of two artists who happen to be accommodating enough to get on with one another,the Chabrol-Jansen equipe is undoubtedly a matter of shared temperament and outlook. In particular,a mutual distaste for the lush and romantic,evident in all Chabrol's ever made,is underlined on Jansen's part by his non-CC scores; one thinks of 'La dentellière' which in some composer's hands would have resulted in real sob stuff,but which in the event is greatly helped by Jansen's refusal to go all melancholic. There has been little opportunity to hear his music divorced from its cinematic context but,given the chance, one would no doubt find confirmed the same characteristics as mark Chabrol's films: the dryness,humour,capacity to irritate and provoke tedium,the obliqueness,the occasional haunting tune.

BB

794 MAURICE JARRE

Born Lyon (Rhône),France,1924. Full name Maurice Alexis Jarre. Father André Jarre was technical director of local radio station. Attended University of Lyon and entered Sorbonne in Paris as engineering student,intending to follow his father's profession. Then enrolled in the Paris Conservatory,studying composition with Arthur Honegger and percussion with Félix Passerone. Joined the French Army infantry at the end of WWII. After the war spent one year as timpanist with the Navy's band La Musique des Equipages de la Flotte. Then worked with radio orchestras. 1946: when Pierre Boulez was appointed the musical director of Renaud-Barrault Theatre Company,Jarre joined them as percussionist. 1951: wrote music for 'Le Prince de Hombourg' and 'Antigone' (also co-

805 AL JOLSON

Actor. Born 1886, Srednike, Lithuania. Died 1950. Real name Asa Yoelson. 1894: to USA. Settled in Washington DC where father was rabbi and cantor. 1900: left home; to New York; minor jobs in theatre, vaudeville and circus. 1903: teamed with brother Hershela (Harry) in vaudeville sketches ('The Hebrew and the cadet', etc.). 1904: the brothers changed name to Jolson; with Joe Palmer, devised new act as Jolson, Palmer and Jolson. 1905: act split up. 1909: adopted 'blackface' persona; joined Lew Dockstader's Minstrel Show. 1911: left Minstrels; became star in Shubert Broadway revue 'La belle Paree'. Further Shubert revues, including 'The whirl of society' (13), 'Robinson Crusoe, Jr.' (16), 'Sinbad' (18 - which introduced songs 'Swanee' and 'My mammy'). 1923: while touring on West Coast, signed contract with D.W. Griffith to make a picture called 'Mammy's boy' (aka 'Black and white' or 'His darker self'), but withdrew after preliminary shooting, dissatisfied with his appearance on screen. (See DWG entry, FD 21, p. 42.) 1926: sued by Griffith for half a million dollars over breach of contract; Griffith awarded damages of $2,600. 1928: European tour. From early 1930s, faced with decreasing popularity on both stage and screen, began to concentrate on radio, including series Kraft Music Hall (33-34), Shell Chateau (35-36), Lux Radio Theater (various eps from 1935 until his death), Lifebuoy and Rinso Shows (36-39). 1941: theatrical comeback in show 'Hold on to your hats', largely financed by himself, not a success. WW2: toured with USO; starred in the Al Jolson Radio Show (42-43). 1945: production executive at Columbia studio; no projects offered him, and left after a short while. 1950: toured US forces in Korea; died shortly after returning to US. Married to actress Henrietta Keller (07-19), showgirl Alma Osborne (stage name Ethel Delmar)(22-26), dancer/actress Ruby Keeler (28-40) and Erle Chennault Galbraith, a nurse he met during hospitalisation, from 1946 until his death. Numerous recordings, starting from 1912.

16 charity appeal for Traffic Police's Benefit Fund, made at Vitagraph

With Glenda Farrell in GO INTO YOUR DANCE (1935)

26 April showers/Al Jolson in a plantation act sings April showers (s) Released in September 1926 as part of a package of Vitaphone shorts supporting the feature 'The better 'ole' (d. Charles Reisner); none of the shorts in the programme was copyrighted until the following year.
27 trailer for 'The jazz singer'
The jazz singer (Alan Crosland)
28 trailer for 'The singing fool'/Al Jolson in announcement trailer (blackface) for 'The singing fool'
The singing fool (Lloyd Bacon)
29 Sonny boy (guest)(Archie L. Mayo)
trailer for 'Say it with songs'
Say it with songs (Lloyd Bacon)
trailer for 'Mammy'
Mammy (Michael Curtiz)
30 Showgirl in Hollywood (guest)(Mervyn LeRoy)
Big Boy (Alan Crosland)
33 Hallelujah I'm a bum/GB Hallelujah I'm a tramp/Lazy bones (Lewis Milestone)
34 Wonder Bar (Lloyd Bacon)
35 Go into your dance/GB Casino de Paree (Archie L. Mayo)
Kings of the turf (s)(app)(Ralph Staub)
36 The Singing Kid (William Keighley)
39 Rose of Washington Square (Gregory Ratoff)
Hollywood cavalcade (as himself)(Irving Cummings)
Swanee River (Sidney Lanfield)
40 The cavalcade of Academy Awards (m)(app) (Ira Genet)
45 Rhapsody in blue (as himself)(Irving Rapper)

NOTE 1: The 4 'trailers' listed above comprise original material and run for 7 or 8 minutes. They are not trailers in the sense the term later came to be known.

NOTE 2: Some sources list an AJ guest appearance in 'Alexander's Ragtime Band' (Henry King, 38).

Fictional representations:

46 The Jolson story (Larry Parks as AJ; singing voice dubbed by Jolson. It is alleged, but is impossible to tell that this is so, that Jolson himself appears in the long-shots of the 'Swanee' number, d. Joseph H. Lewis) (Alfred E. Green)
49 Jolson sings again (Larry Parks as AJ; singing voice dubbed by Jolson/+app in sequence where he is introduced to Larry Parks) (Henry Levin)
56 The best things in life are free (Norman Brooks as AJ)(Michael Curtiz)

Films about:

52 Memorial to Al Jolson (s)(Ralph Staub)
55 The great Al Jolson (s)(Ralph Staub)

NOTE 1: 'The jazz singer' began life in 1925 as a play by Samson Raphaelson. Although George Jessel played the lead in the original Broadway production, it is clear that both play and film were a glamourised dramatisation of Jolson's own life, and so the following two remakes probably

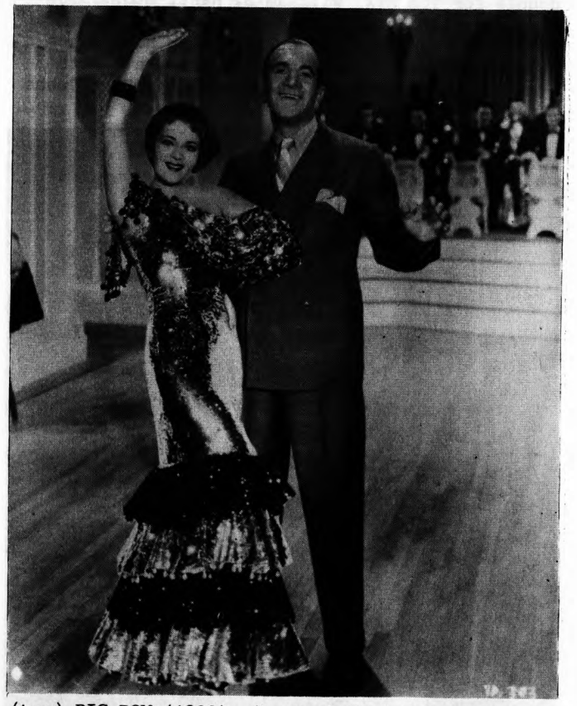
qualify as 'related films':

53 The jazz singer (starring Danny Thomas)(Michael Curtiz)
80 The jazz singer (starring Neil Diamond)(Richard Fleischer)

NOTE 2: Perhaps unjustly, we are reluctant to list in any systematic way Jolson's credits as song writer. Like other powerful superstars he would often tack his name on to the credits of various numbers he was offered to sing, but one is sceptical as to the extent of any real contribution. Anyhow, his name is among those credited with the songs 'Mother, I still have you' (from 'The jazz singer', 27) and 'There's a rainbow round my shoulder' (from 'The singing fool', 28). Other songs on which his name appears (e.g. 'Me and my shadow', 'Avalon', etc.) have been used ('pre-composed', as we would usually list them) in numerous films, from 'New York nights' (Lewis Milestone, 29) to 'Funny lady' (Herbert Ross, 74).

NOTE 3: Jolson owned the rights of the 1930 play 'Penny arcade', eventually selling them to Warner Brothers with the stipulation that the play's leads, James Cagney and Joan Blondell, also star in the film version - which was retitled 'Sinner's holiday/Women in love' (John G. Adolfi, 30).

Now that the blackface minstrel tradition - in recognition, surely, of its inherent racism - has largely died away, Jolson's film performances as the blackface entertainer stand as a bizarre testament to the enthusiasms of a different era. The ideology of the parts now seems repulsive: the darkie caricature Jolson enacted (complete with such details of dress as shortened trouser legs and white socks), with the emotionalism of his songs and his 'warm-hearted, sincere' appeal to the audience, serving to reinforce a sentimentalised white view of the happy-go-lucky, dancing, singing, soft-hearted Negro. The 'classic' of the songs was of course 'Mammy', sung with a catch in the voice and performed with histrionic address: it climaxes 'The jazz singer' (with mother in the audience as the delighted recipient of the address), provides the title of 'Mammy' and is sufficiently established by the time of 'Rose of Washington Square' for the Jolson character (based, as so often, on himself) to joke about "the number of 'Mammy' songs America's gonna hear from now on".
But 'Mammy' became part of the Jolson persona in a more intriguing way. In the narratives of the movies there is another significant Jolson thread: his unsuitability for a romantic relationship - except with mother. 'Jazz singer' is surely one of the most Oedipal films ever made. For all that Jack/Jolson has a girl-friend, her part is trimmed from its already secondary status in the script, and all his big emotional scenes are with mother. This is true above all of the climactic song, with the unnerving implications of 'Mammy! I'm coming!' delivered across the footlights from an ecstatic son to a beaming mother. The girl-friend is reduced to registering her approval from the wings.
Subsequent films, even those with no mother, seem never to recover from this tying of Jolson to a mother he lives away from, but is always in some sense bound to. (Hence the significance of the song, and the way the films - e.g. 'Jazz singer', 'Mammy' - will echo its homecoming sentiments in their scenes.) In 'Mammy','Hallelujah I'm a bum' and 'Rose of Washington Square', the Jolson character loves the heroine unrequitedly, with a poignant twist in 'Hallelujah' that his love is



(top) BIG BOY (1930); (bottom) With Ruby Keeler in GO INTO YOUR DANCE (1935)

returned, but only whilst the heroine is suffering from amnesia. And, by the time of 'Rose', what was suppressed in 'Mammy' - in which Jolson accidentally shoots the man the heroine loves - comes to the surface as his feigned protectiveness towards Alice Faye manifests itself as jealousy of and repressiveness towards Ty Power's hero. In short, his character was becoming sour and unsympathetic. Could this - as much as the declining popularity of his style of singing - have contributed to his failure to return to films after the war? *Michael Walker*

806 BUCK JONES

Born Vincennes, Indiana, 1891; died 1942. Real name Charles Frederick Gebhardt (also spelled Gebhard or Gebhart). Nicknamed 'Buckaroo' as a boy, the shortened form of which stuck. While only a few months old, moved with family to Red Rock, Oklahoma. Circa 1906, falsified age and joined US Cavalry, serving on the Mexican border and in the Philippines; wounded in the leg in action at Mindanao, discharged 1909, re-enlisted 1910, reaching rank of sergeant in 1912. Transferred to First Aero Squadron, becoming aviation mechanic. 1913: left the forces, joined Miller Brothers 101 Ranch Wild West Show, becoming one of their top riders. Also worked for Julia Allen Wild West Show and Ringling Brothers Circus. Married champion rider Odille Osborne in 1915. To California in 1917, working in films initially as stuntman and double for Tom Mix, William S. Hart, etc. 1919: contract with Fox, changed name to Buck Jones. 1928: following lack of success with Buck Jones Productions (pc1 below) and disagreements with studio, abandoned films and formed The Buck Jones Wild West Show and Roundup Days. Returned to the screen after financial failure of show. 1930: contract with Sol Lesser's Beverly Productions. 1937: legally adopted the name Buck Jones. 1941: with Scott Dunlap formed production company (pc2 below) all 8 films of which belong to 'Rough Riders' series. Died of injuries received in fire at Cocoanut Grove nightclub, Boston.

Jones and Carl Miller in GOOD AS GOLD (1927)

As director:

36 For the Service (+p/pc2/act)
37 Black aces (+p/act)
Law for Tombstone (+act)
See Note 2 on B. Reeves Eason in FD 14.

As actor:

18 Western blood (bit)(Lynn F. Reynolds)
True blue (bit)(Frank Lloyd)
The riders of the purple sage (bit)(Frank Lloyd)
The rainbow trail (bit)(Frank Lloyd)
19 The sheriff's son (bit)(Victor Schertzinger)
Pitfalls of a big city (Frank Lloyd) *
Brother Bill (s)
Uphill climb (s)
Desert rat (s)
The two Doyles (s)
When pals fall out (s)
Breezy Bob (s) *
The cowboy and the rajah (s) *
The puncher and the pup (s) *
Vengeance and the girl (s) *
Cupid's round-up (s) *
Shackles of fate (s) *
Wilderness trail (Edward J. Le Saint)
Speed maniac (Edward J. Le Saint)
20 The cyclone (Cliff Smith)
The last straw (Charles Swickard)
Forbidden trails (Scott R. Dunlap)
The square shooter (Paul Cazeneuve)
Firebrand Trevison (Thomas Heffron)
Sunset Sprague (Thomas Heffron/Paul Cazeneuve)
Just pals (John Ford)
Two Moons (Edward J. Le Saint)
21 The big punch (John Ford)
The one-man trail (Bernard J. Durning)
Get your man (George W. Hill/William K. Howard)
Straight from the shoulder (Bernard J. Durning)
To a finish (Bernard J. Durning)
Bar Nothin' (Edward Sedgwick)
Riding with death (Jacques Jaccard)
22 Pardon my nerve! (B. Reeves Eason)
Western speed (Scott R. Dunlap/C.R. Wallace)
Rough shod (B. Reeves Eason)
Trooper O'Neil (Scott R. Dunlap/C.R. Wallace)
West of Chicago/GB The impersonators (Scott R. Dunlap/C.R. Wallace)
The fast mail (Bernard J. Durning)
Bells of San Juan (Scott R. Dunlap)
The boss of Camp 4 (W.S. Van Dyke)
23 The footlight ranger (Scott R. Dunlap)
Snowdrift (Scott R. Dunlap)
Skid proof (Scott R. Dunlap)
The eleventh hour/GB The purple phial (Bernard J. Durning)
Second hand love (William A. Wellman)
Hell's Hole/GB The avalanche (Emmett J. Flynn)
Big Dan (William A. Wellman)
Cupid's fireman (William A. Wellman)

56 The man in the gray flannel suit (Nunnally Johnson)
The Barretts of Wimpole Street (GB)(Sidney Franklin)
57 A farewell to arms (Charles Vidor)
61 Tender is the night (Henry King)
66 The idol (GB)(Daniel Petrie)
69 Cult of the damned/Angel, angel, down we go (Robert Thom)
74 The towering inferno (John Guillermin)

In 'On film making', King Vidor comments very perceptively on Jennifer Jones: that 'her emotional reactions registered so clearly on her face' and 'whenever she played a scene with a feeling of insecurity, it showed in some strange tricks she did with her mouth'. Such transparency of feeling has perhaps always presented critics with a problem. Whilst they could applaud her 'radiance' as Bernadette, they were embarrassed by the 'excess' of her 'pouts and posturing' (Ian Cameron, 'Broads') in 'Duel in the sun'. But arguably every Jones performance can be fascinatingly 'mapped' from the kaleidoscope of expressions on her face, which makes her - as Vidor and Minnelli so dramatically revealed - an inherently melodramatic actress. It is a feature she shares with Lana Turner, but her range, surely, is far wider: from the saintliness of Bernadette through the earthy sensuality of Pearl ('Duel') to the intense romanticism of Emma Bovary and the fierce eroticism of Ruby Gentry. Passion infuses them all.
Vidor's second point raises a more complex question. What is one to make of an actress who, on occasions, reveals her own insecurities whilst filming? Such a moment occurs in her first scene in 'Since you went away', when she and Shirley Temple share with mother Claudette Colbert the separation pangs of father going off to war. As Temple delivers a line upstaging Jones in daughterly pride, the latter flashes a look so charged it clearly goes beyond the requirements of suppressed sibling rivalry and reveals a hostility directed at Temple herself, whose star history must have been seen by Jones as a threat. It is a moment that she herself would perhaps be ashamed of (and is not repeated elsewhere in the film) but it offers, nevertheless, a rare glimpse into the 'tensions of filming' traditionally so carefully concealed in Hollywood cinema.
It is impossible to write about Jones without taking Selznick into account: possibly no other Hollywood protégée had her career overseen with such protectiveness and vigour. Even when he was not the film's producer, Selznick attempted to control as much of her appearance, role and performance as possible: in his autobiography, Minnelli mentions a 25 page memo arriving the day he started filming 'Madame Bovary'. Accordingly, one feels that a full assessment of Jones as star could only be completed with access to the Selznick archives. But, even without this, 'SYWA' reveals a dramatic example (whether conscious or unconscious) of Selznick's 'wishes'. Jones' beau in the film is played by Robert Walker, her then real life husband. But Walker's part is quite remarkably deheroised: he is weak, a failure, and Jones refers to him as 'sweet', 'precious' and 'such a baby'. Predictably, being so useless, he is killed in battle. 'SYWA' was both produced and scripted by Selznick: Freud, I'm sure, would have been satisfied. *Michael Walker*

811 QUINCY JONES

Born Chicago, Illinois, 1933. Full name Quincy Delight Jones Jr. Attended Seattle University and Berklee School of Music, Boston. Started as trumpet player and arranger with Lionel Hampton in 1950-53. Then free-lance arranger working for e.g. Ray Anthony, Count Basie and Peggy Lee until 1956 when he joined Dizzy Gillespie's orchestra as musical director. Studied composition in Paris with Nadia Boulanger and Olivier Messiaen. Music arranger for French record company Barclay Discs. Music director for Mercury Records (61) becoming their vice-president in 1964. Television work includes 'Hey landlord' (series, 1966-67); 'Ironside' (pilot, d. James Goldstone, 67); 'Split second to an epitaph' (feature length ep of 'Ironside', d. Leonard J. Horn, 68; in addition QJ scored some further eps of this series and even acted in one); 'The Bill Cosby Show' (series, 69); 'Killer by night' (feature, d. Bernard McEveety, 71); 'Sanford & Son' (series, 72-77); 'Roots' (serialised, first ep only, d. David Greene, 76; see Gerald Fried entry in FD 18 for more information). Instrumental works include 'The boy in the tree theme', 'Kansas City wrinkles', 'I needs to bee'd with', 'Walking in space', 'Summer in the city', and orchestral work 'Black requiem'.

As composer:

60 Pojken i trädet/The boy in the tree (SW)(Arne Sucksdorff)
64 The pawnbroker (+co.orchestrations)(Sidney Lumet)
Mirage (Edward Dmytryk)
65 Made in Paris (songs 'Skol sister', 'Goof proof' only)(Boris Sagal)
The slender thread (Sydney Pollack)
66 Walk don't run (Charles Walters)
The deadly affair (GB)(Sidney Lumet)
Enter laughing (Carl Reiner)
67 Banning (Ron Winston)
In the heat of the night (Norman Jewison)
In cold blood (Richard Brooks)
68 A dandy in aspic (GB)(Anthony Mann)
Jigsaw (tv)(James Goldstone)
The counterfeit killer (tv)(Josef Leytes)
For love of Ivy (Daniel Mann)
The hell with heroes (Joseph Sargent)
The split (Gordon Flemyng)
MacKenna's gold (J.Lee Thompson)
69 The Italian job (GB)(Peter Collinson)
The lost man (+co.lyrics)(Robert Alan Aurthur)
Bob & Carol & Ted & Alice (Paul Mazursky)
Cactus flower (Gene Saks)
John and Mary (Peter Yates)
The out of towners (Arthur Hiller)
Blood kin/The last of the Mobile Hot-shots (Sidney Lumet)
70 They call me MISTER Tibbs! (Gordon Douglas)
Of men and demons (s) (John Hubley/Faith Hubley)
Eggs (s)(John Hubley)
Up your teddy bear/The toy grabbers (Don Joslyn)
Brother John (James Goldstone)
71 The Anderson tapes (Sidney Lumet)
Honky (William A. Graham)
$/GB The heist (Richard Brooks)
72 The hot rock/GB How to steal a diamond in four uneasy lessons (Peter Yates)
Dig A journey into the earth (s)(tv)(John Hubley)

As director:

44 A tree grows in Brooklyn
46 The sea of grass
47 Boomerang!
Gentleman's agreement
49 Pinky
50 Panic in the streets
51 A streetcar named Desire
52 Viva Zapata!
53 Man on a tightrope
54 On the waterfront
East of Eden (+p)
56 Baby Doll (+adapt/p/pc1)
57 A face in the crowd (+p/pc1)
60 Wild river (+p)
61 Splendor in the grass (+pc1)
63 America America/GB The Anatolian smile
(+nov bas/sc/p/pc2)
69 The arrangement (+nov bas/sc/p/pc2)
72 The visitors
76 The last tycoon

NOTE: The title 'It's up to you' (1941) is sometimes listed among Kazan's directed work as a documentary for the Department of Agriculture. In Kazan's own words (MOVIE No. 19), "That was a stage play that had a little film in it. I mixed media - a woman on the stage talked to her image on the screen, and it made a point about rationing."

As assistant director:

37 People of the Cumberland (s)(Robert Stebbins, i.e. Sidney Meyers/Eugene Hill) This title is often listed as a Kazan-directed film, but on screen he is credited as assistant, with William Watts. Similarly, some sources indicate that EK was involved with the writing of the film but again, the credits do not bear this out.

As actor:

34 Cafe Universal (s)(Ralph Steiner)
Pie in the sky (s)(co-operative "A film by" credit given to Irving Lerner/Molly Day Thatcher/Ralph Steiner/Ellman Hooton/Russell Collins/Elia 'Gadget' Kazan/and others)
40 City for conquest (Anatole Litvak)
41 Blues in the night (Anatole Litvak)
63 The directors (s)(app)(p. Nat Greenblatt)
74 The fighters (app)(William Greaves)
A large chunk of this film re-appears in another William Greaves film, 'Ali the fighter', released 1975. We do not know whether Kazan material re-appears.

Lee Remick in WILD RIVER (1960)

Other work:

70 Wanda (d. some crowd scenes)(Barbara Loden)
82 Elia Kazan outsider (FR)(about)(Annie Tresgot)

NOTE: Unproduced originals by EK include 'Dream on wheels' (38), cowritten with Roman Bohnen; and, in 1948, a screenplay for Fox, title not known, set among the Greek sponge diving community in Florida. Fox eventually produced a film on this subject, 'Beneath the 12-mile reef' (Robert D. Webb, 1953), the script of which is credited to A.I. Bezzerides.

Kazan's work, moving from theatre to cinema to literature, and, within the cinema, from the early genre films to the more personal projects of the '50s and '60s, contains a complex of threads and developments. Stylistically the progression may seem discontinuous (the lyrical rhythms of 'East of Eden' look forward to 'Wild river', the nervous edginess of 'Face in the crowd' back to 'On the waterfront') but he has rarely ceased to explore new ways of dramatising material. The distance from the 'filmed theatre' (his own words) of 'Brooklyn' to the 'poetic expressionism' of 'Splendor' (in its use of colour, still one of the cinema's finest achievements) is considerable. At the same time, a consistent 'theatrical impulse' informs his films. In 1950, Godard put it literally: "Kazan, it seems, makes no distinction between theatre and cinema. The screen is the exact equivalent of the stage rectangle..." But it's more a question of the mode of dramatisation: an externalisation of emotions into words, gestures, actions; a staging of tensions and conflicts directly, forcefully, even violently. Like Penn, Kazan physicalises: a typical example is the disintegration of the poker game in 'Streetcar', in which Stanley's rage at losing a hand triggers an extraordinary sequence of escalating violence in which all five of the others present are physically propelled from the apartment.

A number of Kazan's early movies ('Gentleman's agreement', 'Pinky') were generic 'social problem' films, but, even in his more personal late works, he repeatedly incorporates the wider social issues. The TVA scheme, embodying the philosophy of the New Deal, is central to 'Wild river'; the social psychology of the American people before and after the Wall Street crash is no less relevant to 'Splendor'. Kazan acknowledges his own ambivalence towards the USA: "I really love it and have great resentment against it" ('Kazan on Kazan'). But, crucially, he believes in the possibility of change. Virtually every Kazan movie depicts a struggle - archetypally, the hero against an entrenched position - and it is interesting to chart, on the one hand, the shift from the 'social issue' conflicts of the late '40s/early '50s to the family conflicts of the later works and, on the other, Kazan's increasing ambivalence towards the different positions. In 'Panic' the hero is obliged to struggle against the apathy and resistance of a whole society, from the authorities to the street bums, but, by the time of 'Wild river', our sympathies are complexly divided. Ella Garth, resisting the hero's attempt to turn her off her land (in the name of progress), is a very eloquent figure.

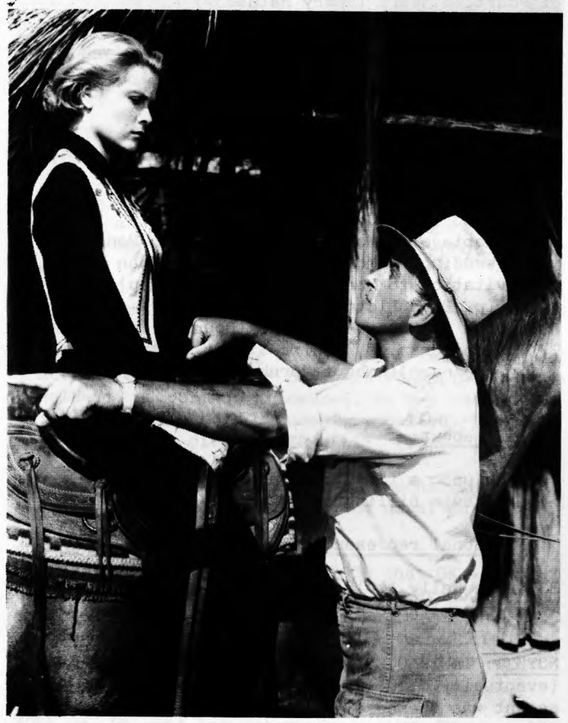
Marlon Brando visiting Kazan, Julie Harris and James Dean on the set of EAST OF EDEN (1954)

From the perspective of the hero's struggle, 'The arrangement' can be seen as a culminating movie. Here it is essentially himself - his persona as successful advertising executive - that 'born again' Eddie is in conflict with. One can, accordingly, see why Kazan felt it necessary to present both Eddies on the screen at once: seeking, again, to externalise the inner conflict. But here it's a novelistic device (an imaginary conversation with oneself) and it translates uneasily to the screen. And, although the failure of the film could hardly be attributed to anything so minor, the success of the novel did provide Kazan with a new direction. In the last ten years, it is primarily as a novelist that he has continued to work.

Michael Walker

833 STACY KEACH

Born Savannah, Georgia, 1941. Full name Walter Stacy Keach, Jr. Left Georgia at age 7 months, spent childhood in Texas and California; had 4 operations for a hare-lip, leaving permanent scar. Attended Van Nuys high school, California. Studied at University of California at Berkeley 1959-63, first as economics major then switching to English and drama. While a student, spent two summers acting with Ashland (Oregon) Shakespeare Festival. 1963: to Yale University Drama School. 1964: acted in Joseph Papp's Central Park production of 'Hamlet'. 1964-65: with aid of a Fulbright Scholarship, studied at London Academy of Music and Dramatic Arts; appeared in and directed various LAMDA productions and toured England in 'Playing with fire'. Returned to US; played in stock in Williamstown, Mass., then joined repertory company of Lincoln Center. Acclaim in title role of off-Broadway production 'MacBird!' (1967) led to film work. Has maintained extensive stage appearances during subsequent career. 1981: married Jill Donohue, daughter of director Jack Donohue. Father Stacy Keach, Sr. worked as dialogue coach at Universal Studios in the 1940s - e.g. 'Ali Baba and the forty thieves' (Arthur Lubin, 1943) - and also takes occasional film acting parts - e.g. 'Detroit 9000/GB Call Detroit 9000' (Arthur Marks, 1973). Brother James Keach was actor and partner in the making of 'The long riders' (1980 below); his other films as actor include 'Smokey and the hotwire gang' (Anthony Cardoza, 1979).
The production companies noted below are Praxis



(Top left) With Alec Guinness in THE SWAN (1956);
(Top right) With Thelma Ritter in REAR WINDOW (1954);
(Bottom left) With Stewart Granger in GREEN FIRE (1954);
(Bottom right) With James Stewart in REAR WINDOW (1954)

NOTE 3: The films lined up for GK at the time of her marriage included 'The Barretts of Wimpole Street' (Sidney A. Franklin, 56), 'Designing woman' (Vincente Minnelli, 56), 'Something of value' (Richard Brooks, 57) and 'Cat on a hot tin roof' (Richard Brooks, 58). Later failed baits from the film industry included 'King of Kings' (Nicholas Ray, 61), 'Marnie' (Alfred Hitchcock, 64), 'Nicholas and Alexandra' (Franklin J. Schaffner, 71) and 'The turning point' (Herbert Ross, 77).

As has often been noted, the star image of Grace Kelly rests on a tension: between the blonde-cool surface - beautiful, elegant, graceful, poised - and the 'fire within'. Less commented on is the disturbances this can create. Her characterisations depend on the undertow of 'inner passion' - without it, they are boring, as in 'High noon' - but, when it surfaces, it is usually so striking that the films immediately have a problem. It is surely no accident that two of her most memorable such moments occur in doorways and each is swiftly cut short by a closed door: the first revelation of her sexual desire for Gable in 'Mogambo' and its famous equivalent in 'To catch a thief', when she turns unexpectedly to kiss Cary Grant. In each, it is her expression (aroused panic and provocative mastery respectively) that is so electrifying, and the closed door serves as an escape route both for the heroine and the film. Later in each film she 'surrenders to' the hero, and whereas Ford can safely sublimate the sexuality into the romanticism of waterfalls and blood-red sunsets, the equivalent moment in 'To catch a thief' is very strange indeed. As Kelly, using her diamonds as bait, offers herself to Grant, Hitchcock punctuates the seduction with shots of exploding fireworks. This was presumably 'intended' as a joke, but it's a very crude joke, and completely at odds with the genuinely dramatic scene which follows. Instead it looks as if Hitchcock, at the thought of Kelly's seduction, simply lost his artistic cool and went bananas.

'Rear window' is, of course, a very different matter. Here the play between the two sides of the Kelly persona is particularly strong, but the tensions of 'managing' her sexual allure are brilliantly accommodated in the tensions of her relationship with Stewart. Consider her (great) star entrance: as Stewart dozes in his wheelchair, her face suddenly appears in close-up, moving towards the camera (both Stewart and us, the audience). As she kisses him, Hitchcock's momentary use of slow-motion accentuates the sense that Stewart has 'dreamed her up'. But, as she shows a tender, playful concern for his well-being, it is he who plays it cool: 'Who are you?'. Kelly introduces herself by stepping back 'into role' and displaying herself as model, moving elegantly round the room. It is an effortless switch, but it is also part of the film's strategy. In a crucial sense, Kelly is the woman of Stewart's (and our) dreams, but, as such, she is so potent that he can only keep control by holding her at a distance. The relationship is, of course, much more complex than this: it is for instance striking that Stewart is most excited about Kelly when she crosses into that darker, metaphorical 'dream world' on the other side of the courtyard. But the distance is always safely kept. At one point, Kelly enticingly displays her vanity-case of nightwear: 'Preview of coming attractions'. It is essential to the film's harmony that the attractions are postponed until safely after its end.

In 'The swan', evidently made in the light of Kelly's own impending future as princess, decorum is maintained through the rigorous constraints of the plot: Kelly is permitted one kiss, and that is checked by the fraught circumstances of its occurrence. At the same time, the film both illustrates and extends my point about the dramatic need for Kelly's inner passion. The first half, in which she is all surface cool - a princess determined to be queen - is unbearably plodding. But then she is prevailed upon to use Louis Jourdan, her tutor, to make Alec Guinness's prince (and heir to the throne) jealous. Her calculating use of her beauty as a weapon - and, later, her transformation in love - bring the film alive. There is, in particular, a superb waltz sequence with Jourdan, in which the duplicity of her motivation - which requires both a formal distance and provocative closeness - is both masked and held in tension by Kelly's impeccable dancing and her perfectly judged shifts and glances. In fact, the film's relationship to her real life future is eccentric (in it, marrying the prince is an unhappy ending) but the image of the swan Guinness freezes her into at the end seems a conscious attempt to deliver a final, enduring metaphor for Kelly as both star and future princess. But that is only the surface. It's the inner Grace that we'll cherish. Michael Walker

846 VICTOR J. KEMPER

Photographer. Born Newark, New Jersey. Graduated from Seton Hall University, N.J. Served in US Navy.

70 The magic garden of Stanley Sweetheart (Leonard Horn)
Husbands (John Cassavetes)
71 They might be giants (Anthony Harvey)
The hospital (Arthur Hiller)
Who is Harry Kellerman and why is he saying those terrible things about me? (Ulu Grosbard)
72 The candidate (Michael Ritchie)
John Korty has a separate credit on this film for 'cinematography'.
Last of the red hot lovers (Gene Saks)
Shamus (Buzz Kulik)
73 The friends of Eddie Coyle (Peter Yates)
Gordon's war (Ossie Davis)
From the mixed-up files of Mrs. Basil E. Frankweiler/The hideaways (Fielder Cook)
74 The gambler (Karel Reisz)
The reincarnation of Peter Proud (J. Lee Thompson)
75 Dog day afternoon (Sidney Lumet)
76 Stay hungry (Bob Rafelson)
The last tycoon (Elia Kazan)
Mikey and Nicky (Elaine May)
77 Slap shot (George Roy Hill)
Audrey Rose (Robert Wise)
Oh, God! (Carl Reiner)
The one and only (Carl Reiner)
78 Coma (Michael Crichton)
Eyes of Laura Mars (Irvin Kershner)
Magic (Richard Attenborough)
79 ...and justice for all. (Norman Jewison)
The jerk (Carl Reiner)
Night of the juggler (Robert Butler)

confirmed that they were in fact directed by Harvey.
Vengeance of the dead (m)(Harry Harvey)

NOTE 1: The following titles have appeared in various earlier Henry King filmographies:

16 The strugglers
17 The unafraid (There is a 1915 film of this title, but no HK connection that we can find. The title is listed in a biographical entry for King in the 1918 issue of the MOTION PICTURE NEWS Studio Directory, but we cannot trace any review or other indication of its existence, and it may have been only a project or a working title.)
The sceptre of suspicion (This looks like an obvious misprint for 'Spectre...' and in fact 'The specter of suspicion' does appear in the above mentioned MPN Studio Directory. We further understand that both this and 'The sands of sacrifice' below were titles supplied by HK in interview. However, we are again reluctant to put them into the list proper, since primary evidence of their existence stubbornly refuses to disclose itself.)
The sands of sacrifice
The upper crust
18 King Social Briars (This can be traced back to an HK filmography published ten years ago. The compiler evidently printed KING at the top of his notepaper, then alongside it wrote 'Social briars' (listed above). When it came to transcribing his research, a moment of abstraction led to catastrophe... The title 'King Social Briars' has subsequently appeared in all sorts of unwary publications.)
The woman in black (Mentioned by HK in interview as something he made from a Jules Furthman script. Evidently a working title only: see FD18 for Furthman/King collaborations.)
The ghost of Rosy Taylor (This film was directed by Edward Sloman)

NOTE 2: As a formality, we should record that there was another Henry King, a band leader who appeared in a few films, e.g. the short 'Henry King and his orchestra' (Lloyd French, 1937).

NOTE 3: Circa 1956, HK appeared (with Tyrone Power and others) in a film about the work of the Civil Air Patrol, which HK had helped to organise during WW2. We know the name of the director (Robert L. Friend) but not the name of the film.

NOTE 4: In 1965, King formed K-F Productions, in conjunction with Jerry Fairbanks. Some pre-production work was done on a script called 'Portrait of the Queen', to star Cantinflas, but it eventually fell through.

Since no-one, to my knowledge, has been rash enough to make any claims for Henry King as an auteur, I'd like to proffer a few observations. Whilst recognising that many of his films have been studio-dominated genre works, with limited opportunities for personal inflection, a thread is nevertheless discernible in a significant number of his middle-period films, especially in his evocations of Americana. The thread centres on the family, a common feature of films at Fox (and shared, for instance, by Ford), but King's families have a persistent characteristic established in his early, independent days: the lack of a father. (They also lack Ford's sentimentality: consider the totally contrasting treatments of Alice Brady as mother in 'Young Mr. Lincoln' and 'In old Chicago'.) With few exceptions, the father is either dead (the older generation fathers in 'Ramona' and 'Jesse James'), dies during the course of the movie ('Tol'able David', the younger generation fathers in 'Ramona', 'Jesse James' and 'Carousel') or, most intriguingly, dies at the beginning of the movie (Dallas's father in 'Stella Dallas', 'The winning of Barbara Worth','In old Chicago','Maryland'). This mortality is so pervasive that it becomes positively dangerous, in a King movie, to father a child. After the birth of his son, Allen Kinemon, the hero's brother in 'Tol'able David', is almost immediately crippled for life. The hero in 'Ramona' is shot down whilst on a desperate mission to save the life of his infant daughter. In 'Maryland', the opening sequence deals with the birth of the son (and the filly, Maryland Maid) and the second with the death of the father (riding Maryland Maid). Jesse James is killed immediately after seeing his son for the first time and deciding to give up the life of an outlaw for domesticity. Jimmie Ringo ('The gunfighter') is killed at an almost identical moment. From this, auteurist, point of view, it is clear that the first miracle in 'Bernadette' is that the father - obliged to find work taking infected hospital waste to the town dump - does not die. This is then reinforced as the site of the dump, Massabielle, becomes the place where Bernadette has her visions.

The death of the father, especially when it occurs at the beginning, is generally a reflection of his weakness. By contrast, mothers in King movies are strong. And, although there are a few key mother-daughter relationships, notably in 'Stella Dallas', the preferred structure of a King family is mother and son(s). This gives the films a thrust: the father's death in 'Tol'able David', 'In old Chicago' and 'Maryland' poses the problem how mother and family will cope and the son(s) turn out. (In 'Carousel', it is how the daughter will turn out.) 'State Fair', with its 'typical American' (but untypical King) family of two parents, son and daughter conspicuously lacks this thrust.

As well as the problem of survival without the father, King's movies depict the wider problem of achieving a settled home, of putting down roots. 'Barbara Worth' and 'In old Chicago' are linked both in their early image of the father's grave in the wilderness and in their climactic devastations: flood and fire respectively. 'One more spring' is explicitly a depression movie, in which a shed in Central Park becomes home for three people. (Here, and in 'Chad Hanna' - a circus movie - a surrogate family forms, with an older couple as parent-figures to the rootless hero and heroine.) 'Ramona' is an extremely bleak film about the impossibility of the young couple, as American Indians, being able to settle and farm the land. Even 'Jesse James' is similarly inflected: the James brothers were simple farmers until the ruthless agents of the railroad blew up both farm and mother, causing Jesse to seek revenge. But, once he has become an outlaw, he can find no home where it is safe for him to stay. Then, in the '50s, King made a series of movies centring on restless, rootless expatriates: both the Hemingways ('Kilimanjaro', 'Sun also rises') and 'Love is a many-splendored thing'; the lovers, in the last, being repeatedly pulled apart as they cross from country to country. 'This earth is mine', perhaps King's last personal work, returns to the US and recasts the family/settling thematic in the hothouse, inbred atmosphere of a vineyard family empire. But it proposes, nevertheless, a harmonious resolution as, after the death of the patriarch, the vines of the hero and heroine are grafted onto each other and planted for the future. The symbolism is direct but effective: a King couple with roots, at last, firmly in the soil.

Michael Walker

859 KEISUKE KINOSHITA

Born Hamamatsu, Shizuoka district, Japan, 1912. Family grocers. Circa 1928: worked in two photography shops in Tokyo; entered Oriental School of Photography. 1933: graduated; went to work in processing labs at Shochiku studio. Quit laboratory work, went into production; spent 3 years as camera assistant, followed by 5 years as assistant director, often working for director Yasujiro Shimazu. (We have no credits for either of these periods.) 1941-42: in Japanese army. From late 1960s, prolific director for television, specialising in long-running dramatic series. Brother of composer Chuji Kinoshita and of script-writer Yoshiko Kusuda; brother-in-law of photographer Hiroshi Kusuda, who has worked on many of his films.

As director:

43 Hana saku minato/The blossoming port
Ikite iru Magoroku/The living Magoroku/Magoroku is still alive (+st/sc)
44 Kanko no machi/Jubilation Street
Rikugun/Army
46 Osone-ke no asa/Morning with the Osone family
Waga koi seshi otome/The girl I loved (+st/sc)
47 Kekkon/Marriage (+st)
Fushicho/Phoenix (+sc)
48 Onna/Woman (+st/sc)
Shozo/The portrait
Hakai/Apostasy
49 Ojosan kampai/A toast to the young Miss/Here's to the girls
Yotsuya kaidan/The Yotsuya ghost story (Comprising two separate features)
Yabure-daiko/Broken drum (+co.st/co.sc)
50 Konyaku yubiwa/Engagement ring (+st/sc)
51 Zemma/The good fairy (+co.sc)
Karumen kokyu ni kaeru/Carmen comes home (+st/sc)
Shonenki/A record of youth/Youth (+co.sc)
Umi no hanabi/Fireworks over the sea (+st/sc)
52 Karumenjunjosu/Carmen's pure love (+st/sc)
53 Nihon no higeki/A Japanese tragedy/The tragedy of Japan (+st/sc)
54 Onna no sono/Garden of women/The eternal generation (+sc)
Nijushi no hitomi/24 eyes (+sc)
55 Toi kumo/Distant clouds (+co.st/co.sc)
Nogiku no gotokikimi nariki/She was like a daisy/You were like a wild chrysanthemum/My first love affair (+sc)
56 Yuyake-gumo/Clouds at twilight/Farewell to dreams
Taiyo to bara/The rose on his arm (+st/sc)
57 Yorokobi mo kanashimi mo ikutoshitisuki/Times of joy and sorrow/The lighthouse (+st/sc)
Fuzen no tomoshibi/Candle in the wind/Danger stalks near (+st/sc)
58 Narayamabushi-ko/The ballad of Narayama (+sc)
Kono ten no niji/The eternal rainbow (+st/sc)
59 Kazabana/Snow flurry (+st/sc)
Sekishun-cho/The bird of springs past (+st/sc)
Kyo mo mata kakute ari nan/Thus another day (+st/sc)
60 Haru no yume/Spring dreams (+st/sc)
Fuefukigawa/The river Fuefuki (+sc)
61 Eien no hito/The bitter spirit/Immortal love (+st/sc)
62 Kotoshi no koi/This year's love (+st/sc)
Futari de aruita iku shunju/The seasons we walked together/Ballad of a young workman (+sc)
63 Utae wakado-tachi/Sing, young people
Shito no densetsu/A legend - or was it?/Legend of a duel to the death (+st/sc)
64 Koge/Scent of incense (+sc)
67 Natsukashiki fue ya taiko/Eyes, the sea and a ball/Lovely flute and drum (+st/sc/pc)
76 Sri Lanka no ai to wakare/Love and separation in Sri Lanka (+st/sc)
79 Shodo satsujin-musuko yo/My son! My son! (+sc)
83 Kono ko wo nokoshita/These children survive me/Children of Nagasaki (+co.sc)

As writer:

39 Gonin no kyodai/Five brothers and a sister (sc)(Kozaburo Yoshimura)
53 Magokoro/Sincere heart (sc)(Masaki Kobayashi)
66 Akogare/Once a rainy day (sc)(Hideo Onchi)

Renoir on Koch

From the English translation of Renoir's autobiography 'My life and my films' (Collins, 74):

I owe a great deal to the Germans. I owe them Karl (sic) Koch, without whom 'La grande illusion' could not have been what it is... I had been able to engage (him) to check the authenticity of the German scenes... There was nothing about what is called film technique that he did not know. He had himself designed Lotte Reiniger's studio... Koch was a universal spirit, something like the eighteenth-century philosophers. He was a friend of Bertold Brecht's... There was a certain affinity between Brecht and Koch. Both had the same love of paradox. Physically they were at opposite poles. Brecht was a lean German with an ascetic tendency. Koch was a plump German who enjoyed his comforts, a gourmand as well as a gourmet, cultured to his fingertips, unconcerned with politics but capable of doing battle for a symphony or a fine painting. Koch, the pacifist, could explode in furious rages. Brecht was proud of having been born in Augsburg, a town which he claimed was of Celtic origin. Koch was a Rhinelander, that is to say, pure German. They both agreed in denouncing the Prussians...

Interviewed by Rivette and Truffaut in CAHIERS DU CINEMA April 1954:

> Wasn't it a shame that Koch never directed any more films?

Of course. He is a remarkable man. One of the most intelligent men I have ever met, anywhere. He came to the cinema in a very curious way - through medieval architecture. When we used to work together we visited churches. I remember the first time: it was in Tournus, which boasts, as you know, a Romanesque cathedral. We arrived, Koch looked at the facade, oriented himself, and said, "Ah yes, North, South, yes, that's right." He then told me everything we were going to see inside; he knew every sculptured capital, everything, by heart.

> He was Lotte Reiniger's husband.

Yes, he still is. I hope to see them when I next go to England. He's having a hard time working there, because it is difficult for him to get a union card. It's a terrible shame to see a man who knows the cinema backwards - and not just theoretically, but practically - it's really a shame that he can't make any films.

873 HOWARD KOCH

Writer. Born New York, on East Side, 1902; during childhood, moved to Kingston, upstate New York. From age 16, attended St. Stephen's College, Annandale-on-the-Hudson, graduated 1922. Then Columbia Law School, graduated 1925; set up private practice in Hartsdale, Westchester County. 1929: first play 'Great Scott!' (aka 'He went to college') produced in Springfield and had short run on Broadway. Followed by 'Give us this day' (33) and 'The lonely man' (35), produced by Federal Theatre, Chicago, starring John Huston. Further Federal Theatre plays include 'A play in the making' (36) and 'The singing and the God' (37). 1938: joined Mercury Theatre Co. as writer of their radio shows; contractually obliged to forego any immediate credit. Adaptations for 'Mercury Theatre on the Air' include 'Hell on ice', 'Seventeen' and 'The war of the worlds'. 1939: following notoriety arising from broadcast of latter, to Hollywood at instigation of John Huston; contract with Warner Bros. 1941: collaborated with Huston on play 'In time to come' (aka 'Woodrow Wilson')(d. Otto Preminger). 1944: married second wife, Anne Green, initially his secretary, then independently scriptwriter. 1947: subpoenaed to appear before HUAC, subpoena cancelled at last minute and Koch not called upon to testify. 1951: blacklisted, following alleged activities as chairman of California Arts, Sciences and Professionals Council. To Europe; in GB 1952-56, HK adopting the pseudonym "Peter Howard" and his wife that of "Anne Rodney". Then returned to US. 1971: one-act play 'Dead letters' on Broadway. Books: 'The panic broadcast: Portrait of an event' (70) and 'As time goes by Memoirs of a writer' (79, autobiography).

40 Virginia City (uncred co.sc)(Michael Curtiz)
The Sea Hawk (co.sc)(Michael Curtiz)
The letter (sc)(William Wyler)
41 Shining victory (co.sc)(Irving Rapper)
Sergeant York (co.sc)(Howard Hawks)
42 In this our life (sc)(John Huston)
Casablanca (co.sc)(Michael Curtiz)
43 Mission to Moscow (sc)(Michael Curtiz)
44 In our time (co.sc)(Vincent Sherman)
45 Rhapsody in blue (co.sc)(Irving Rapper)
Tuesday in November (s)(co.sc)(John Berry)
46 Three strangers (co.sc)(Jean Negulesco)
The best years of our lives (uncred co.sc)
(William Wyler)
48 Letter from an unknown woman (sc)
(Max Opuls, i.e. Max Ophuls)
50 No sad songs for me (sc)(Rudolph Maté)
Harriet Craig (uncred co.sc)(Vincent Sherman)
Evidently nothing of Koch's work remains in this film.
51 The 13th letter (sc)(Otto Preminger)
56 The intimate stranger/US Finger of guilt (GB)
(sc under pseudonym "Peter Howard")
(Joseph Walton, i.e. Joseph Losey)
61 The greengage summer/US Loss of innocence
(GB)(sc)(Lewis Gilbert)
62 The war lover (GB)(sc)(Philip Leacock)
63 633 Squadron (GB)(co.sc)(Walter E. Grauman)
67 The fox (co.sc/+assoc p)(Mark Rydell)

NOTE: According to HK's autobiography there were more "Peter Howard" scripts than the one listed above. "With my new identity I wrote the screenplays for several independent producers..."

Unrealised projects:

45 The ghosts of Berchtesgarden (For Warners and Jerry Wald, written in collaboration with Alvah Bessie and Emmett Lavery)
46 Earth and high heaven (For Goldwyn, from novel by Gwethalyn Graham, starring Gregory Peck and Joan Fontaine)
50 The rules of the game
52 An ordinary spring
56 The island (With Peter Glenville as director, starring Jack Hawkins)
67 Journey out of darkness
69 The fuse

74 The woman of Otowi Crossing (With Daniel Mann as director)

and sometime in mid-50s, 'Bird of paradise', with Joseph Losey as director, starring Dirk Bogarde.

Television:

75 The night that panicked America (Joseph Sargent) A recreation of the night of the original broadcast of 'The war of the worlds'; Joshua Bryant as HK)

NOTE 1: The American television series 'Casablanca' (1955-56) had its origins in the 1942 film. In it, Rick was played by Charles McGraw. Several of the episodes have been shown theatrically abroad, e.g. 'Siren song' (Richard L. Bare, 56) with HK receiving a co.character bas credit. Another, short-lived, series called 'Casablanca' (83), starred David Soul as Rick.

NOTE 2: It's unlikely that anybody is apt to confuse the careers of the writer HK and that of the producer Howard W. Koch (born 1916), but it has, however, happened (e.g. indices to John Houseman's 'Front and center'). HWK's credits as director include 'Pharaoh's curse' (56), 'Untamed youth' (57) and 'Badge 373' (73); and as producer 'The Dalton girls' (Reginald Le Borg, 57), 'Plaza suite' (Arthur Hiller, 70) and 'Airplane II The sequel' (Ken Finkleman, 82). His son Howard W. Koch, Jr. is also producer, e.g. 'The idolmaker' (co; Taylor Hackford, 80) and 'Gorky Park' (co; Michael Apted, 83).

As John Davis (VELVET LIGHT TRAP 4) has pointed out, Koch made his mark at Warners as a scriptwriter who readily found ways of adapting material to suit the requirements of the studio's cinematic support for Roosevelt's foreign policy. Whether covertly ('The Sea Hawk', 'Casablanca') or overtly ('Sergeant York', 'Mission to Moscow'), many of Koch's early scripts incorporate contemporary war-time references that contain clear 'messages': primarily against isolationism. It should nevertheless be stressed that the issue of script authorship is a peculiarly difficult one: the studio practice of circulating scripts from writer to writer serving to confuse and complicate the question of who wrote what. Simply taking these four titles, the critic is faced with a problem: notably the excellence of the script of 'Casablanca' in comparison with that of 'Mission to Moscow'. Even though Casey Robinson has also

Walter Huston (barman), Bette Davis in IN THIS OUR LIFE (1942)

claimed a part in the scripting of the former (FOCUS ON FILM 32), it seems reasonable - on the evidence of the other films - to attribute the film's complex political allegory to Koch. But how is one to reconcile this with the crude, strident propagandising of 'Mission to Moscow', the screenplay of which - albeit straitjacketed by Ambassador Davies's autobiography - is entirely Koch's?

The other films on which Koch is credited as sole writer are a happier story. On the surface, the two Bette Davis films ('The letter', 'In this our life') cast her as a selfish adulteress, ruthlessly seeking only her own pleasure. But underneath one sees the sheer frustration of the character in her stuffy, middle-class home: the films are crucially about the inability of the ideology to contain a woman of Davis's energies and appetites. (Each film ends, abruptly, with her death: as if, after that, there's nothing more of interest to say.) And the status of 'Letter from an unknown woman' as one of the great films - much of which derives from the script - is now surely secure. (My case for the film rests in MOVIE 29/30.)

In 1951, Koch was blacklisted: according to John Davis, as one of Jack Warner's scapegoats for the political embarrassment the studio now faced for having made such 'left-wing' films as 'Mission to Moscow'. During Koch's ten years of 'exile', only Losey's 'Intimate stranger' has been firmly identified as one of his scripts. In that its plot is triggered by Basehart's hero receiving 'letters from an unknown woman', it nicely confirms Koch's preoccupation with the structuring potential of 'letters', which Richard Corliss discusses - without reference to the film - in 'Talking Pictures'. And in that the letters contain lies designed to drive Basehart, a film producer, out of the industry, the film also clearly refers to the blacklisting both Losey and Koch experienced. (In 1955, in the UK, both were obliged to use pseudonyms.) Koch came out of exile with 'The greengage summer', a tricky subject ('Loss of innocence' as the US distributors retitled it) requiring a rather more sensitive director than Lewis Gilbert. And Koch's credits since then have been far from auspicious. Like so many of Hollywood's top writers, Koch's career was cut short, in its prime, by the right-wing paranoia of the McCarthy era. And it never really recovered.

Michael Walker

874 FRED J. KOENEKAMP

Photographer. Born 1926. Assistant at RKO, then to Warners, working on some 3-D films.

64 The spy with my face (tv)(John Newland)
65 One of our spies is missing (tv)(E. Darrell Hallenbeck)
One spy too many (tv)(Joseph Sargent)
66 The spy in the green hat (tv)(Joseph Sargent)
Doctor, you've got to be kidding (Peter Tewksbury)
67 The karate killers (tv)(Barry Shear)
The helicopter spies (tv)(Boris Sagal)
Sol Madrid/GB The heroin gang (Brian G. Hutton)
68 Shadow on the land (tv)(Richard C. Sarafian)
Stay away, Joe (Peter Tewksbury)
Live a little, love a little (Norman Taurog)
69 Heaven with a gun (Lee H. Katzin)
The great bank robbery (Hy Averbach)
Patton/GB Patton: lust for glory (Franklin J. Schaffner)
70 Flap/GB The last warrior (Carol Reed)
Beyond the valley of the dolls (Russ Meyer)
71 Billy Jack (co)(T.C. Frank, i.e. Tom Laughlin)
Skin game (Paul Bogart)
Happy birthday, Wanda June (Mark Robson)
Stand up and be counted (Jackie Cooper)
72 The magnificent seven ride! (George McCowan)
Kansas City bomber (Jerrold Freedman)
Rage (George C. Scott)
Harry in your pocket (Bruce Geller)
73 Papillon (Franklin J. Schaffner)
74 Uptown Saturday night (Sidney Poitier)
The towering inferno (John Guillermin)
75 The wild McCullochs (Max Baer)
Posse (Kirk Douglas)
Doc Savage the man of bronze (Michael Anderson)
White line fever (Jonathan Kaplan)
Embryo (Ralph Nelson)
76 Islands in the stream (Franklin J. Schaffner)
The domino principle/The domino killings (co)(Stanley Kramer)
Fun with Dick and Jane (Ted Kotcheff)
77 The other side of midnight (Charles Jarrott)
The Bad News Bears in Breaking training (Michael Pressman)
78 The swarm (Irwin Allen)
Love and bullets (Stuart Rosenberg)
Anthony Richmond is credited with 'European photography' which would seem to comprise, in fact, nearly half the picture.
79 The champ (Franco Zeffirelli)
The Amityville horror (Stuart Rosenberg)
80 The hunter (Buzz Kulik)
First family (Buck Henry)
81 Carbon copy (Michael Schultz)
First Monday in October (Ronald Neame)
82 Wrong is right/GB The man with the deadly lens (Richard Brooks)
Yes, Giorgio (Franklin J. Schaffner)
It came from Hollywood (new footage only; body of film comprises compilation material) (Andrew Solt/Malcolm Leo)
83 Two of a kind (John Herzfeld)
84 The adventures of Buckeroo Banzai Across the 8th dimension/Buckeroo Banzai (W.D. Richter)

As photographer of telefeatures: (besides those noted above)

70 Night chase (Jack Starrett)
In search of America (Paul Bogart)
71 The deadly hunt (John Newland)
The cable car murder/Cross current (Jerry Thorpe)
74 The runaway barge (Boris Sagal)
76 Conspiracy of terror (John Moxey)
78 Salvage (Lee Philips)
83 Return of the man from U.N.C.L.E. The fifteen years later affair (Ray Austin)
84 Summer fantasy (Noel Nosseck)
Obsessive love (Steven Hilliard Stern)
City killer (Robert Lewis)
The Vegas Strip war (George Englund)

Other work:

57 Raintree County (cam asst)(Edward Dmytryk)
58 Watusi (cam op)(Kurt Neumann)
61 The four horsemen of the Apocalypse (cam op) (Vincente Minnelli)
62 The hook (cam op)(George Seaton)

(Top) David McCallum in SOL MADRID (1967)
(Bottom) Koenekamp and Sidney Poitier shooting UPTOWN SATURDAY NIGHT (1974)

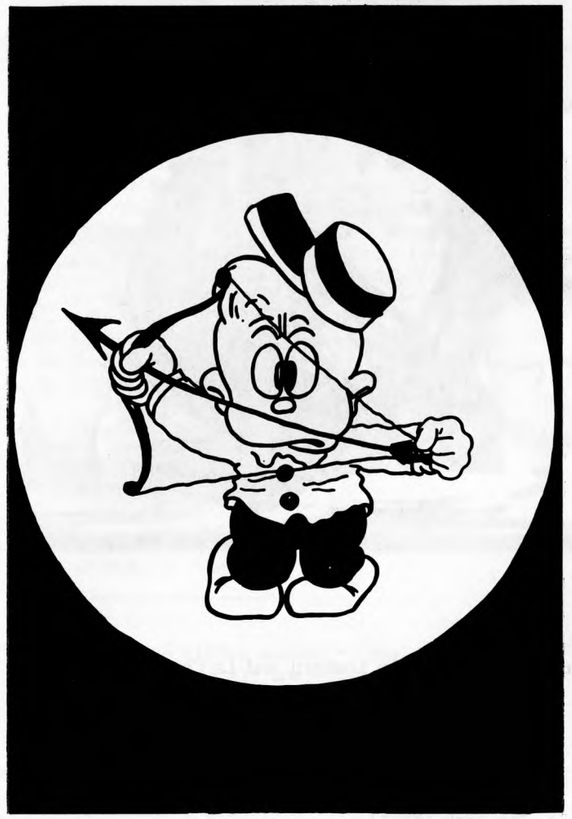
Mr. Koenekamp's camera has moved slowly from walls (for the small screen) to 'monoliths' (for the cinema screen). The title sequences in just about all the U.N.C.L.E. theatrical features showed scenes of people climbing walls (okay, so maybe there was a fence or two as well) in an edited frenzy. On the cinema proper note, the 'monoliths' have been 'Patton' (in the form of George C. Scott), 'Kansas City Bomber' (in the form of Ms. Welch), 'Papillon' (in the form of the whole indulgence), 'The towering inferno', 'Doc Savage', 'The swarm', et cetera, et cetera. With all this in his way the concept of 'painting with light' doesn't stand a chance.

Tise Vahimagi

875 KRZYSZTOF KOMEDA

Composer. Born Warsaw, Poland, 1931; died 1969. Full name Krzysztof Komeda-Trzcinski, also credited as Krzysztof T. Komeda and (in US) as Christopher Komeda. Studied medicine at Poznan University, graduated 1956 but never practised. Formed jazz groups "Trio" and "Komeda Quintet", with himself on the piano. Television work includes series 'Klub profesora Tutki/Professor Tutka's Club' (1966-68, d. Andrzej Kondratiuk). Died of injuries sustained during a fall one night in the Hollywood hills.

56 Mrowcze szlaki/The world of the ant/The ants (s)(+app)(Stanislaw Kokesz) Music played by "Komeda Quintet".
57 Dwaj ludzie z szafa/Two men and a wardrobe (s) (Roman Polański)
59 Gdy spadaja anioly/When angels fall (s) (Roman Polański)
60 Do widzenia, do jutra/See you tomorrow/Goodbye till tomorrow (Janusz Morgenstern)
Przejazdzka/The trip in the canoe (s) (Janusz Nasfeter)
Niewinni czarodzieje/Innocent sorcerers (+act) (Andrzej Wajda)
Szklana góra/The glass mountain (Pawel Komorowski)
61 Cmentarz Remu/The Remu cemetery (s) (Edward Etler)
Le gros et le maigre (s)(FR)(Roman Polański/ Jean-Pierre Rousseau)
62 Ssaki/Mammals (s)(Roman Polański)
Ambulans/Ambulance (s)(Janusz Morgenstern)
Wyrok/The sentence (Jerzy Passendorfer)
Noz w wodzie/Knife in the water (Roman Polański)
Jutro premiera/Opening tomorrow (Janusz Morgenstern)
Moj stary/My father/My dad (Janusz Nasfeter)
63 Les plus belles escroqueries du monde (ep. Amsterdam/La rivière de diamants)(FR) (Roman Polański)
Jazz in Polen (ep. Trio i Kwintet Komedy)(tv) (+app)(Janusz Majewski)
Mam tu swoj dom/This is my home (Julian Dziedzina)
Smarkula/Teenager (Leonard Buczkowski)
Zbrodniarz i panna/Murderer and the girl/The criminal and the girl (Janusz Nasfeter)
Kraksa (s)(Edward Etler)
Hvad med os?/Epilogue (DEN)(Henning Carlsen)
64 Niezawiodny sposob/The safest way (s)(Andrzej Kondratiuk)
Ubranie prawie nowe/A hand-me-down suit/New clothes (Wlodzimierz Haupe)
Matura (s)(Boguslaw Rybczynski)
Prawo i piesc/The law and the fist (Jerzy Hoffman/Edward Skorzewski)
Przerwany lot/The interrupted flight (Leonard Buczkowski)
65 Kattorna/The cats (SW)(Henning Carlsen)
Sztandar/The banner (s)(Miroslaw Kijowicz)
Twarz wroga/The face of an enemy (s) (Edward Etler)
Pingwin/Penguin (Jerzy Stefan Stawiński)
66 Laterna magica/Magic lantern (s) (Miroslaw Kijowicz)
Cul-de-sac (GB)(Roman Polanski)
Le départ (BELG)(Jerzy Skolimowski)
Klatki/Cages (s)(Miroslaw Kijowicz)
Sult/Hunger (DEN)(Henning Carlsen)
Usmiech/The smile (s)(Miroslaw Kijowicz)



HOW COULD WILLIAM TELL? (1919)

18 Der Captain's birthday (KKids)
Hearts and horses (H)
Rheumatics (KKids)
All for the ladies (H)
Burglars (KKids)
Too many cooks (KKids)
Spirits (KKids)
Vanity and vengeance (KKids)
Doing his bit (H)
Der two twins (KKids)
His last will (KKids)
Der black mitt (KKids)
Fisherman's luck (KKids)
Up in the air (KKids)
Swat the fly (KKids)
The best man loses (KKids)
A heathen benefit (KKids)
Pep (KKids)
Mopping up a million (H)
His dark past (H)
Tramp! Tramp! Tramp! (H)
Judge Rummy's day off
Hash and hypnotism (JR)
Little daffydills/Tad's little daffydills
Twinkle twinkle (JR)
Snappy cheese (JR)
Judge Rummy's miscue
Rubbing it in (JR)
A sweet pickle (JR)
A bold bad man (H)
The latest in underwear (H)
Where are the papers? (H)
A picnic for two (KKids)

Hearst closed down the studio in July 1918, but most of the International Film Service staff, including La Cava, transferred to John Terry's Greenwich Village studio, and continued to make cartoons featuring the Hearst-copyrighted characters. Presumably Terry himself was the overall supervisor, and La Cava was one of the unit. Within a year or so, John Randolph Bray took over production of the Hearst cartoons, La Cava again being part of the package. We have only managed to trace the following few titles from La Cava's final animation period:

19 Pigs in clover (J)
Where has my little coal bin? (J)
Der wash on der line (KKids)
Knocking the H out of Heinie (H)
How could William Tell? (J)
A smash-up in China (H)
That reminds me (H)
20 The great umbrella mystery (H)
Judge Rummy in Bear facts

Work in live-action

As director

21 His Nibs
22 Faint heart (s)
A social error (s)
23 The four orphans (s)
The life of Riley (s)
The busybody (s)
The pill pounder (s)
So this is Hamlet (s)
Helpful Hogan (s)
Wild and wicked (s)
Beware of the dog (s)
The fiddling fool (s)
The new school teacher/GB The new professor
Restless wives
25 Womanhandled
26 Let's get married
Say it again
So's your old man
27 Paradise for two
Running wild (+st)
Tell it to Sweeney
The gay defender
28 Feel my pulse
Half a bride
29 Saturday's children
Big news (dialogue scenes d. Frank Reicher)
His first command
31 Laugh and get rich (+sc)
Smart woman
32 Symphony of six million/GB Melody of life
The age of consent/GB Are these our children?
The half naked truth (+co.sc)
33 Gabriel over the White House
Bed of roses (+co.dial)
Gallant lady
34 The affairs of Cellini
What every woman knows
35 Private worlds (+co.sc)
She married her boss
36 My man Godfrey
37 Stage door
39 5th Ave girl (+p)
40 Primrose path (+co.sc)
41 Unfinished business
42 Lady in a jam
47 Living in a big way (+st/co.sc)

Uncredited direction:

48 One touch of Venus (begun by GLC)(William A. Seiter)

Fictional representation:

76 W.C. Fields and me (Allan Arbus as GLC)(Arthur Hiller)

La Cava is one of the many talented directors about whom very little has been written, and critics thus far have concentrated primarily on his undeniable gift for comedy. But his films also inter-relate structurally: a hall-mark of an auteur. 'She married her boss', 'My man Godfrey' and '5th Avenue girl' each centres on a rich New York family, comprising a hard-working father, a disdainful/daffy wife/sister, one or two obnoxious/irresponsible children (all but one female) and an enigmatic butler. The eponymous heroine/hero, more or less impoverished, then enters the family (in 'Godfrey', as the butler) and sorts them all out. The movies typically begin in a somewhat radical vein, e.g. in 'Boss', pitting Colbert's sensitive, active heroine against arrogant, insensitive, power-wielding males; or, in 'Godfrey', with Godfrey's acid comments on the rich: 'a bunch of empty-headed nitwits'. But, sooner or later, each sells out. This is particularly shameful in 'Godfrey', as Godfrey's financial wizardry not only saves the family by magicing away a bankruptcy threat but also conjures up a nightclub for the rich. As in a fairy-tale, he was a prince in disguise: the forgotten man of the beginning reveals his true colours as a blue blood capitalist.

Gary Cooper and Esther Ralston in HALF A BRIDE (1928)

With its equivalent poor family, 'Primrose path' reveals that the key feature is the power of the father. Here the above structure is largely inverted: weak, alcoholic father, generous, 'working' mother and Ginger Rogers' heroine as a more or less responsible daughter. (Joan Carroll's young daughter nevertheless echoes the one in 'Boss'; the misanthropic grandmother is a new addition.) Whereas, in 'Godfrey', Eugene Pallette's rotund paternal presence was sufficient to reduce his wife's 'protégé' to the level of a comic turn (Mischa Auer as a pet monkey), in 'Primrose path', where the mother supports the family by acting as a 'paid companion', Miles Mander's emaciated, emasculated father is neurotically haunted by the spectre of his wife's infidelities. Nevertheless, although delayed until the end - after the mother has been 'accidentally' killed - the resolution is structurally the same: Joel McCrea's hero comes in to sort them out.

At the same time, 'Primrose path' has strong links with 'Bed of roses'. In the earlier movie, Constance Bennett's heroine is herself a 'good time girl', and she ignores the attractions of McCrea's hero to ensnare a New Orleans sugar daddy and get her bed of roses. She makes off with McCrea's money: at the same point in 'Primrose Path' Rogers returns McCrea's wallet (which she has similarly nicked) and settles for ensnaring him as husband. But the links between the films continue in numerous details, most strikingly the way in which, after a quarrel with McCrea, Rogers herself almost becomes a good time girl. And, although both films contrive a happy ending for the heroine with McCrea, both also pointedly give the last line to an unreformed advocate of the good time girl life: the heroine's friend in 'Roses'; the grandmother in 'Primrose path'.

Consistently a fine director of ensemble acting, La Cava found his most rewarding material in the terrific cast and script of 'Stage door'. His other films may be politically ambivalent, but 'Stage door' is one of Hollywood's most powerfully feminist films: all the male characters are discredited. The brilliance of the boarding house scenes has been cited many times but, for me, the film achieves greatness after Andrea Leeds' suicide. Only a shot by shot analysis could do justice to La Cava's inspiration here: every cut is stunning, the use of music is marvellous and the project unassailable: we see the spectacular triumph of the female principle of generosity and feeling over the male one of selfishness and manipulation. If Rogers, tough and wise-cracking on the surface, sensitive underneath, was the archetypal La Cava heroine, it was Hepburn who, when the call came, helped lift his cinema to the sublime.

Michael Walker

903 ALAN LADD

Actor. Born Hot Springs, Arkansas, 1913; died 1964. Full name Alan Walbridge Ladd. 1920: family moved to North Hollywood, California. 1927: checker/loader for Piggly Wiggly supermarket chain. 1930: enrolled in North Hollywood high school; played Ko-Ko in school production of 'The Mikado'; various athletic achievements, including winning 1933 West Coast Diving Competition. 1934: after graduation, some radio work for Los Angeles station KFWB; took 4-month course at Universal studios acting school. Went to work in circulation department of newspaper San Fernando SUN RECORD; left to open own hamburger shop Tiny's Patio.

Other work:

19 Herrin der Welt (asst d)(Joe May)
53 Hollywood goes a-fishin' (s)(app)
63 Le mépris (FR)(act)(Jean-Luc Godard)
Il disprezzo (Italian language version of 'Le mépris')(act)(Jean-Luc Godard)
72 75 years of Cinema Museum (app)(Elia Hershon/Roberto Guerra)

Films about:

64 Begegnung mit Fritz Lang (s)(W.GER) (Peter Fleischmann)
68 Zum Beispiel Fritz Lang (m)(tv)(W.GER) (Erwin Leiser)
74 Die schweren Träume des Fritz Lang (tv)(W GER) (Werner Dütsch)

Otto Kanturek at camera, Lang, actress Margarete Kupfer and Thea von Harbou shooting FRAU IM MOND (1929)

Each critic constructs his/her own Lang. He is a prime example of a director whose films are interpreted and re-interpreted according to the critical thinking of the time, from the early rejection of his Hollywood films in favour of the German through the 'Cahiers du Cinema'/MacMahon group's reversal of this in the '50s/'60s to Noel Burch in the '70s reinstating the original judgment, only now with the critical underpinnings of Formal Theory. In his BFI monograph, Stephen Jenkins traces those developments and then proceeds to deliver his version of Lang (sorry, the Lang-text) which, for all the theoretical credentials behind it, seems just as personally inflected as many of the earlier views. Lang, in short, is very rich material and, by way of a summary/overview, I'd like to use an analytical model (plus a few examples) taken from Northrop Frye's 'Theory of myths'. It's the critical equivalent of a zoom-lens perspective.

In close, Lang is the cold, brilliant master of mise-en-scene, his films models of lucidity and narrative economy. The precision of his imagery can be extraordinary, as in two dissolves in 'Scarlet Street', one identifying Duryea with the serpent in Robinson's allegorical painting, the other superimposing a dropped kitchen knife over Duryea so that it ambiguously both cleaves him in two (Robinson's 'wish') and endows him with a monster phallus (Robinson's unconscious fear).

Zooming out, recurrent patterns and motifs, both visual and narrative, may be discerned. The thematic preoccupations that most critics cite - e.g. fate, traps, revenge - are relatively obvious. Many images, situations and structures recur, in complex patterns of correlation, e.g. echoes of 'Metropolis' and 'Fury' (mob frenzy culminating in vengeful fire), 'While the city sleeps' (a vivid image of 'evil' ascending from the 'underworld') and above all the Indian movies, whole sections of which duplicate the design and narrative of the silent movie. Likewise, the sequence of Pidgeon's entry into the (studio) East End of London in 'Manhunt' is filmed in a way which directly parallels the pursuit of Lorre through the (studio) streets of 'M'. It's at this analytical level that the network of mediations in Lang's films - newspapers, photographs, portraits, posters, 'Fury's' newsreel - as well as such crucial concerns as the law, sexuality and desire (the subject of much of Jenkins' essay) would need to be investigated. Likewise his treatment of character: few directors, surely, have been so consistently critical of the American hero.

Zooming out further, the mythical aspects of Lang's work may be seen: descents into the underworld ('Metropolis', 'Manhunt', 'Moonfleet', 'While the city sleeps'), the hero's quest ('Rancho Notorious, 'The big heat') with ordeal by fire ('Fury', 'Western Union', 'Secret beyond the door'). In 'The American Cinema', Sarris writes "Lang's prevailing image is that of a world ravaged and in flames" but the conflagrations and sudden explosions are but a part of his (at this level) apocalyptic vision, which would need to include, in addition, the floods of 'Metropolis', 'The testament of Dr. Mabuse' and, metaphorically, 'House by the river'.

In 'Moonfleet' the floods are woven into a narrative which is rich in archetypal/mythical overtones, from the young John Mohune's descent into the underworld to 'do battle with' his dead ancestor to the evocation of the Flying Dutchman at the end. Possibly most striking in this respect, however, is the revelation of Granger's scarred back: the mark of his desire, repressed by the patriarchal Mohunes, for John's dead mother. The scars are in precisely the same place as the leaf which covers Siegfried's shoulder-blade and thereby guarantees his vulnerability as he bathes in the slain dragon's blood in 'Nibelungen'. The dragon-patriarchy connection is thus vividly made: doing battle with the latter in the name of desire, Granger has been forged as mythical hero.

Michael Walker

915 HARRY LANGDON

Born Council Bluffs, Iowa, 1884; died 1944. Childhood spent in Omaha, Nebraska. Worked as attendant and prop boy at local theatres. In early teens ran away from home, performed in medicine shows as juggler, singer, dancer and blackface comedian; toured with e.g. Kickapoo Indian Medicine Show and Gus Sun Minstrel Show; briefly clown and trapeze artist with Hamburg and Wallace Circus. From 1899, worked in vaudeville. 1903: married performer Rose Mensolf, who partnered him in sketch 'Johnny's new car' which they performed throughout the US over the next twenty years. 1923: contract with Sol Lesser's Principal Pictures; contract sold to Mack Sennett later same year. 1926: left Sennett, formed Harry Langdon Corporation (pc below) releasing through First National. Box office failure of his three features as actor/director in 1927-28 led to termination of arrangement with First National. 1929: returned to vaudeville, appearing at Palace Theater, New York City; contracted to appear in Hal Roach two-reelers. 1931: declared bankruptcy. Signed to make comedy shorts with Educational Films (1933) and Columbia (34). To Australia in 1935, appearing in stage musical 'Anything goes'. Later theatre work in US, e.g. 'Out of the frying pan' (43). Brother James Langdon adapted screenplay of 'Three's a crowd' (27).

As director:

27 Three's a crowd (+pc/act)
28 The chaser (+pc/act)
Heart trouble (+pc/act) This film seems to have had little distribution, and no copies are thought still to exist.
33 The stage hand (s)(+co.st/act) Credited to Harry Edwards in some sources.
37 Wise guys (GB)

As actor:

24 Smile please (s)(Roy Del Ruth)
Picking peaches (s)(Erle C. Kenton)
Shanghaied lovers (s)(Roy Del Ruth)
Flickering youth (s)(Erle C. Kenton)
The cat's meow (s)(Roy Del Ruth)
His new mamma (s)(Roy Del Ruth)
The first hundred years (s)(Harry Sweet) Credited to F. Richard Jones in some sources.
The luck o' the foolish (s)(Harry Edwards)
The hansom cabman (s)(Harry Edwards)
The sea squawk (s)(Harry Edwards)
All night long (s)(Harry Edwards)
Feet of mud (s)(Harry Edwards)
Boobs in the wood (s)(Harry Edwards)
His marriage wow (s)(Harry Edwards)
25 Plain clothes (s)(Harry Edwards)
Remember when? (s)(Harry Edwards)
Horace Greely, Jr. (s)(Alf Goulding) It appears that both this title and the following one were made by HL for Principal Pictures in 1923, and then shelved for a couple of years when Sennett bought up Langdon's contract. The filmography in the book 'Harry Langdon' by William Schelly (Scarecrow Press, 1982) doubts their authenticity, but they are included in the Library of Congress Copyright Catalog - with the mis-spelling of 'Greeley' reproduced here and the intrusive definite article in the title that follows - and there seems no doubt that both are genuine.
The white wing's bride (s)(Alf Goulding)
Lucky stars (s)(Harry Edwards)
There he goes (m)(Harry Edwards)
His first flame (Harry Edwards) Released 1927.
26 Saturday afternoon (m)(Harry Edwards)
Tramp, tramp, tramp (+pc)(Harry Edwards)
Fiddlesticks (s)(Harry Edwards)
Ella Cinders (guest)(Alfred E. Green)
Soldier man (m)(Harry Edwards)
The strong man (+pc)(Frank Capra)
27 Long pants (+pc)(Frank Capra)

Langdon and Jane Frazee in SWINGIN' ON A RAINBOW (1945)

29 Hotter than hot (s)(Lewis R. Foster) This and the rest of the shorts 1929-30 comprised HL's Hal Roach productions. It has been said, by William K. Everson among others, that many of them were actually directed by Roach, whose regular (credited) staff found the comedian unmanageable.
Sky boy (s)(Charles Rogers)
Skirt shy (s)(Charles Rogers)
The head guy (s)(Fred L. Guiol)
30 The fighting parson (s)(Charles Rogers/Fred L. Guiol)
The big kick (s)(Warren Doane)
The shrimp (s)(Charles Rogers)
The King (s)(James W. Horne/Charles Rogers)
A soldier's plaything (Michael Curtiz)
See America thirst (William J. Craft)
32 The big flash (s)(Arvid E. Gillstrom)
33 Tired feet (s)(Arvid E. Gillstrom)
Hallelujah I'm a bum/GB Hallelujah I'm a tramp/ Lazy bones (Lewis Milestone)
The hitch hiker (s)(Arvid E. Gillstrom)
Knight duty (s)(Arvid E. Gillstrom)
Tied for life (s)(Arvid E. Gillstrom)
Marriage humor (s)(Harry Edwards)
Hooks and jabs (s)(Arvid E. Gillstrom)
My weakness (David Butler)
On ice (s)(Arvid E. Gillstrom)
A roaming romeo (s)(Arvid E. Gillstrom)
34 Trimmed in furs (s)(Charles Lamont)
A circus hoodoo (s)(Arvid E. Gillstrom)
Petting preferred (s)(Arvid E. Gillstrom)
Counsel on de fence (s)(Arthur Ripley)
Shivers (s)(Arthur Ripley)
35 His bridal sweet (s)(Alfred Goulding)
The leathernecker (s)(Arthur Ripley) Remake of 'All night long', 1924.
Atlantic adventure (Albert S. Rogell)
His marriage mixup (s)(Preston Black, i.e. Jack White, brother of Jules White)
I don't remember (s)(Preston Black)
38 A doggone mixup (s)(Charles Lamont)
Mad about money/US He loved an actress (GB) (Melville Brown)
Sue my lawyer (s)(+st)(Jules White)
There goes my heart (Norman Z. McLeod)
39 Zenobia/GB Elephants never forget (Gordon Douglas)
40 Sitting pretty (s) For Jam-Handy Picture Service
Goodness! A ghost (s)(+sc)(Harry D'Arcy)
Cold turkey (s)(Del Lord)
Misbehaving husbands (William Beaudine)

42 A-haunting we will go (Alfred Werker)
The tree in a test tube (s)(Charles McDonald)
43 Air raid wardens (Edward Sedgwick)
Jitterbugs (Mal St. Clair)
The dancing masters (Mal St. Clair)
44 The big noise (Mal St. Clair)
Nothing but trouble (Sam Taylor)
45 The bull fighters (Mal St. Clair)
51 Atoll K/GB Robinson Crusoeland/US Utopia (FR) (Léo Joannon/John Berry) A number of directors worked on this production, which was halted several times because of the stars' various illnesses. However, L & H were directed for the most part by an uncredited Alfred Goulding.

NOTE 1: Various sources include the following titles amongst the films Laurel appeared in. Apart from the instances noted, we cannot trace any of these titles.

19 Scars and stripes (s)(Larry Semon)
Make it snappy (s)
22 The carpenter (s)
The bootlegger (s)
The gardener (s)
The miner (s)
23 Wild Bill Hiccup (s)(George Jeske) This is evidently a working title for 'Wide open spaces', 1924 above.
A dark house (s)
Cowboys cry for it/Marrying kind (s) (Clyde Bruckman) Working title for 'Should tall men marry', 1926 above.
24 The animal's farm (s)
West of China (s)
27 The rap (Working title for several L & H films)
Let George do it

NOTE 2: "By this time (early 1930s) Roach was having every L & H film shot in four languages. They were not dubbed; they were completely redone in German, Italian, Spanish and French - Stan and Ollie read their few lines from phonetics on a blackboard..." (From 'Stan' by Fred Lawrence Guiles; Stein and Day, 1980).
We have, in this instance, opted out of listing these foreign-language versions. The best account of them can be found in 'The Laurel & Hardy book' edited by Leonard Maltin, with filmographies by R.E. Braff and Richard W. Bann. We wish to acknowledge our debt to this book once more.

Laurel productions:

38 The rangers' round-up (Sam Newfield)
Knight of the plains (Sam Newfield)
Songs and bullets (Sam Newfield)
39 Code of the fearless (Raymond K. Johnson)
In old Montana (Raymond K. Johnson)
Two-gun troubadour/GB The lone troubadour (Raymond K. Johnson)

NOTE: These films were produced in conjunction with Stan Laurel Productions and released by a company called Spectrum.

Compilations:

64 The crazy world of Laurel and Hardy (p. Hal Roach)
65 Laurel and Hardy's laughing 20's (p. Robert Youngson)
67 The further perils of Laurel and Hardy (p. Robert Youngson)
71 The best of Laurel and Hardy (p. James L. Wolcott)

In addition to these four titles based entirely on L&H material, the duo is featured in numerous other compilation films.

OLIVER HARDY

A list of films made by Hardy without Laurel is to be found in FD23. Please note the following additions/corrections:

+ 16 A special delivery (s)
= 16 An aerial joyride (s)(Walter & Charles Reade)
+ 16 He went and won (s)(Apparently a different film to 'He winked and won', made same year)
= 17 Back stage (s)(Arvid E. Gillstrom)
= 17 The hero (s)(Arvid E. Gillstrom)
= 17 Dough-nuts (s)(Arvid E. Gillstrom)
= 17 Cupid's rival (s)(Arvid E. Gillstrom)
= 17 The villain (s)(Arvid E. Gillstrom)
= 17 The millionaire (s)(Arvid E. Gillstrom)
= 17 A mix-up in hearts (s)(Arvid E. Gillstrom)
= 17 The goat (s)(Arvid E. Gillstrom)
= 17 The genius (s)(Arvid E. Gillstrom)
+ 18 The chef (s)
+ 18 Hello trouble (s)(Charles Parrott)
+ 18 Painless love (s)
+ 21 The rent collector (s)(Larry Semon/Norman Taurog)
= 50 Riding high (uncred)

No amount of rigorous analysis will convincingly separate the L from the H factor in what is the most widely and warmly loved body of pictures we've ever been given. We know that Stan was the 'comic genius' who devised the material they performed together, while Ollie perfected his 18 hole technique. We can also see though, in every example in the list above, that what Stan may have concocted alone required Ollie's presence to earn its second dimension and the interaction of the pair on the screen to find its third.

For not much more than a decade they were left undisturbed to play in Hal Roach's backyard (a rare and generous gesture from a studio head) with time enough to develop a comedy style that grew out of character rather than situation. In an age when comedy was expected to move like an express train, L & H took no hurry at all, allowing the weight of a whole sequence to hang on a blank stare of bewilderment (Stan) or an appeal direct to camera for sympathy (Ollie). When comedy, like all else, began to shout as well as run, the L & H pace remained graceful to see and politely quiet to hear.

After Roach the team fell head-first into the machinery, at MGM and Fox, where they were treated scandalously: they became guest turns in anonymous, dreary pictures. Both men aged badly on screen. Their child's play was betrayed by a camera that revealed the old-enough-to-know-better actors playing the fool.

Sixty-odd of their shorts will be screened for as near forever as the negatives will allow. This and the affection they arouse in succeeding generations can be claimed by no one else.

Derek Owen

932 ARTHUR LAURENTS

Writer. Born Brooklyn, 1918. Graduated from Erasmus Hall high school, then to Cornell University, majoring in English. 1937: BA degree; co-wrote and performed in satirical night club revue. Worked as salesman and lumberjack before success as scriptwriter for radio, e.g. episodes of 'Dr. Christian' and 'Lux Radio Theater'. 1942: enlisted in US Army paratroops, eventually transferring to training section; wrote scripts for government-sponsored radio shows, e.g. 'Army Service Forces present' and 'Assignment home'. Plays: 'Home of the brave' (45), 'Heartsong' (47), 'The bird cage' (50), 'The time of the cuckoo' (52), 'A clearing in the woods' (57), 'Invitation to a march' (60; also directed initial production) and 'The enclave' (73; also directed initial production). Wrote book of musicals 'West Side story' (57; mus Leonard Bernstein), 'Gypsy' (59; mus Jule Styne; the 1973 London revival was directed by AL), 'Anyone can whistle' (64; mus Stephen Sondheim, also directed initial production), 'Do I hear a waltz?' (65, based on AL's play 'The time of the cuckoo'; mus Richard Rodgers), 'Hallelujah, baby!' (67; mus Jule Styne) and 'The madwoman of Central Park West' (79; mus Sondheim, etc.) Theatre as director only: 'I can get it for you wholesale' (62) and 'La Cage aux Folles' (83). Wrote novels 'The way we were' (72) and 'The turning point' (77; adaptation of screenplay).

48 Rope (sc)(Alfred Hitchcock)
The snake pit (co.sc uncred)(Anatole Litvak)
Caught (sc)(Max Ophuls)
49 Home of the brave (play bas)(Mark Robson)
Anna Lucasta (co.sc)(Irving Rapper)
55 Summer madness/US Summertime (GB)(play bas: 'The time of the cuckoo')(David Lean)
56 Anastasia (GB)(sc)(Anatole Litvak)
57 Bonjour tristesse (GB)(sc)(Otto Preminger)
61 West Side story (based on stage musical, book by AL)(Robert Wise/Jerome Robbins)
62 Gypsy (based on stage musical, book by AL) (Mervyn LeRoy)
73 The way we were (nov bas/sc)(Sydney Pollack)
77 The turning point (sc/+co.p)(Herbert Ross)

In Corliss's 'The Hollywood Screenwriters' Laurents states: "Film is a director's medium. The screenplay is second in importance". His commendable set of credits would suggest, nevertheless, that he has had more than a writer's usual control over his projects. Typically, his work focuses on a central character (usually female) who becomes gripped by (more rarely, the victim of) an obsession, which must be purged, frequently with devastating results, to achieve release. In 'Home of the brave' and 'The snake pit', in which the central character begins the narrative in a state of nervous breakdown, the psychiatric process itself provides the means of release. In other films, a melodramatic death is required: 'Caught' (technically, a near-death), 'Bonjour tristesse', 'West Side story'. This last, and 'Home of the brave', effectively externalise the obsession into a social problem, racism. But it is usually intensely personal, from Brandon's conviction of his right to commit murder in 'Rope' to Rose's determination that her daughters should succeed on the stage in 'Gypsy'.

At the centre of Laurents' work are a series of failed Cinderella stories: 'Caught' (the heroine marries her Prince Charming and is plunged into a nightmare), 'Anastasia' (the heroine is literally made into a 'princess', but then gives it all up) and 'Bonjour tristesse' (the heroine gets rid of the hated step-mother-to-be, but at a terrible cost). And the almost incestuous, self-destructive daughter/father relationship of 'Bonjour tristesse' (and 'Anna Lucasta'?) is complemented by the intense, fraught daughter/mother relationships of 'Gypsy' and 'The turning point', two films with particularly close links. (Indeed, the latter film can be seen to arise structurally out of the former by splitting Rose as professionally demanding mother into two mother-figures, who then become rivals for the young heroine.)

'The way we were' orchestrates Katie's life almost as a series of obsessions: Communism, Hubbell, causes from anti-McCarthyism to CND. But her intelligence, intensity and commitment make her the most attractive of Laurents' heroines. She fights and loses all down the line, but she 'never gives up'.

Michael Walker

933 PIPER LAURIE

Actress. Born Detroit, Michigan, 1932. Real name Rosetta Jacobs. Attended schools in Detroit and Los Angeles. 1949-56: under contract with Universal. Then moved to New York, acting on stage and television. Attended classes at the Actors Studio. Off-Broadway debut in 'The alligators' (1960), later Broadway appearances include revival of 'The glass menagerie' (65). Television work includes 'Broadway' (55, Franklin J. Schaffner; for 'The Best of Broadway'), 'The ninth day' (56, John Frankenheimer; for 'Playhouse 90'), 'The deaf heart' (57, Sidney Lumet; for 'Studio One'), 'Winter dreams' (57, John Frankenheimer; for 'Playhouse 90'), 'The changing ways of love' (57, Sidney Lumet; for 'Seven Lively Arts'), 'Days of wine and roses' (58, John Frankenheimer; for 'Playhouse 90), 'Winterset' (59, George Schaefer; for 'Hallmark Hall of Fame'), 'The woman rebel' (75) and telefeatures 'In the matter of Karen Ann Quinlan' (77, Glenn Jordan), 'Rainbow' (78, Jackie Cooper), 'Skag' (80, Frank Perry), 'Mae West' (82, Lee Philips), 'The thorn birds' (83, Daryl Duke; serialised) and 'Tender is the night' (85, Robert Knights; GB; serialised). Married film critic Joseph Morgenstern in 1962.

50 Louisa (Alexander Hall)
The milkman (Charles Barton)
The prince who was a thief (Rudolph Maté)
51 Francis goes to the races (Arthur Lubin)
52 No room for the groom (Douglas Sirk)
Has anybody seen my gal (Douglas Sirk)
Son of Ali Baba (Kurt Neumann)
53 The Mississippi gambler (Rudolph Maté)
The golden blade (Nathan Juran)
54 Dangerous mission (Louis King)
Johnny Dark (George Sherman)
Dawn at Socorro (George Sherman)
55 Smoke signal (Jerry Hopper)
Ain't misbehavin' (Edward Buzzell)
56 Kelly and me (Robert Z. Leonard)
57 Until they sail (Robert Wise)
61 The hustler (Robert Rossen)
76 Carrie (Brian De Palma)
77 Ruby (Curtis Harrington)

Milland's unsuccessful screen test for this film.
32 The sign of the cross (art d/cost des/asst d) (Cecil B. DeMille)
33 This day and age (uncred co.art d)(Cecil B. DeMille)
47 Variety girl (guest)(George Marshall)
48 Miss Tatlock's millions (guest)(Richard Haydn)

NOTE: In 1924 ML worked as costume designer on Mary Pickford's film of 'Faust', to be directed by Ernst Lubitsch, when the star abruptly cancelled the production.

Leisen was the Paramount contract director par excellence. Without ever attaining the distinctiveness (or distinction) of such studio contemporaries as Lubitsch in the '30s or Wilder and Preston Sturges in the '40s, he could be relied on to direct the studio's roster of top female stars with some flair and to translate promising scripts into moderately stylish, generally commercial movies. His best comedies, such as 'Easy living' and 'Midnight', are witty and elegant, his best melodramas, notably 'Hold back the dawn' and 'To each his own', complex and moving. He could be somewhat camp, but usually had the taste to restrict this to otherwise doomed projects which in the event were arguably enlivened by the treatment, such as 'Frenchman's Creek' or 'Golden earrings'.

Like most middle-rank directors, Leisen was highly dependent on his scripts. His depression Cinderella comedies ('Hands across the table', 'Easy living', 'Midnight') have many thematic links, but 'Hands' owes more to 'It happened one night' and the other two to their scriptwriters (Sturges and Brackett/Wilder respectively) than to an identifiable Leisen unity. There's a better case for Leisen as auteur in his wartime 'role reversal' movies ('Take a letter, darling', 'No time for love', 'Lady in the dark'), in which the hero is initially employed by the heroine, and in other films, notably 'Arise, my love' and 'To each his own', in which the heroine is also highly proficient at her work. But the films' potential radicalism is generally neutralised: the heroine's ability is characteristically viewed as at the expense of romance ('Arise, my love' is a partial but important exception) and the 'role reversal' films work vigorously to recuperate her into the hero's arms. Nevertheless, there's material for further research in there, especially in the self-consciously psychoanalytical 'Lady in the dark'. In addition, the structure of relationships in this movie - the heroine courted by three men, each representing a different social world - is also characteristic of sufficient Leisen movies to suggest at least a tendency in his work: 'Frenchman's Creek', 'Kitty' (which finds room for a fourth suitor), 'To each his own', 'The girl most likely'.

But the main tendency in Leisen seems to be his fondness for Fred MacMurray (nine films together) and, to a lesser extent, Ray Milland (seven). I'm still bemused by Leisen's tactic in 'Hands' of privileging MacMurray over Lombard, surely the screen's greatest screwball actress. Those interested in this aberration should refer in particular to the scene in which MacMurray, dressed in shirt and underpants, conducts a full-blooded screwball ejection of Demarest's suitor from Lombard's apartment. In the same scene Lombard is restricted to giggles and a few screams (off). Reference to the equivalent scene in 'It happened one night' (Gable and Colbert stage a squabbling couple act to distract two nosy private detectives) merely confirms the one-sidedness: Colbert is allowed space to perform, Lombard isn't. What can we conclude: that Leisen was mesmerised by MacMurray?

Michael Walker

955 CLAUDE LELOUCH

Born Paris, 1937. Full name Claude Barruck Lelouch; son of Jewish textile manufacturer from Algeria. During German occupation, in hiding until detention in 1945; sent to Dachau concentration camp, liberated after 3 months. Attended Collège Sainte-Barbe, leaving 1953. Entered film making, his amateur short 'Le mal du siècle' having already won first prize at Courbevoie amateur film festival. Made documentaries in both USA and USSR, also worked as freelance newsreel cameraman. 1957-60: army service, working on training films. 1960: on discharge, founded Les Films 13 (pc below) with financial backing from father. After commercial failure of feature 'Le propre de l'homme', spent several years making advertising films, as well as over 200 'Scopitones' (i.e. film loops presenting singers and musicians in performance, intended for viewing on special juke boxes - the equivalent of the American 'Soundies'). 1970: opened Club 13, a social centre-cum-production workshop in Paris; later opened similar establishment ('Cinéma-Spa') in Deauville. 1980: opened distribution arm of Films 13 (Double 13) in New York. Married to actress Janine Magnan who appeared in several of CL's films; and model Christine Cochet (1968-72) who acted in 'Le voyou'.

As director:

53 Le mal du siècle (s)(+sc/ph/ed)
Amateur film, shot on 8mm.
56 Une ville pas comme les autres (s)(+sc/ph/ed)
U.S.A. en vrac (s)(+sc/ph/ed)
57 Quand le rideau se lève (m)(+sc/ph/ed)
59 La guerre du silence (s) This and the following two titles made by CL for Service Cinématographique des Armées; he made about half a dozen others.
Les mécaniciens de l'armée de l'air (s)
S.O.S. helicoptère (s) Erroneously said to be a feature in some sources.
60 Elle conduit/Madame conduit (s)(+sc/pc)
Le propre de l'homme (+sc/adapt/dial/act/pc)
All prints subsequently destroyed by CL.
63 L'amour avec des si.../Avec des si... (+sc/adapt/p/pc)
64 La femme spectacle (+sc/adapt/pc)
Une fille et des fusils (+co.sc/cam op/co.ed/pc)
24 heures d'amant (s)(+sc/dial/cam op/ed/pc)
65 Les grands moments (+sc/adapt/dial/cam op/pc)
Unreleased, negative destroyed by CL.
...Pour un maillot jaune (s)(+sc/co.ph/ed/pc)
Jean-Paul Belmondo (s)
Un homme et une femme (+co.sc/co.dial/ph/ed/pc)
67 Loin du Viêt-nam (US aircraft carrier footage only; other sequences by Joris Ivens/Jean-Luc Godard/William Klein/Alain Resnais)
Released by Films 13.
Vivre pour vivre/Live for life (+sc/co.adapt/co.dial/ph/co.ed/pc)

Anouk Aimée, Lelouch and Catherine Deneuve during making of SI C'ETAIT A REFAIRE (1976)

68 La vie, l'amour, la mort (+sc/co.adapt/co.dial/pc)
Treize jours en France (+co.ph/co.ed/pc/co.d François Reichenbach)
69 Un homme qui me plaît (+co.sc/co.dial/cam op/p/pc)
70 Le voyou (+sc/co.adapt/co.dial/ph/pc)
71 Smic, Smac, Smoc (+sc/adapt/dial/cam op/pc)
L'aventure c'est l'aventure (+sc/co.adapt/co.dial/pc)
73 Visions of eight (ep. The losers)(US)(+sc)
La bonne année (+sc/co.adapt/co.dial/ph/p/pc)
74 Toute une vie (+sc/co.adapt/co.dial/cam op/pc)
Mariage (+sc/adapt/co.dial/cam op/p/pc)
Pour une course (s)(+pc)
75 Le bon et les méchants (+sc/adapt/co.dial/ph/pc)
Le Chat et la souris (+sc/dial/cam op/p/pc)
76 Si c'était à refaire (+sc/p/pc)
Rendezvous (s)(+ph/pc)
77 Un autre homme, une autre chance/Another man, another woman (+sc/pc)
78 Robert et Robert (+sc/dial/exec p/pc)
79 A nous deux (+sc/dial/cam op/co.p/pc)
Un après-midi avec les moteurs (s)(+pc)
81 Les uns et les autres/Bolero (+co.sc/co.dial/pc)
Il a besoin (s)(+sc/pc)
83 Edith et Marcel (+sc/lyrics/pc)
84 Viva la vie (+sc/p/pc)
85 Partir revenir (+co.sc/p/pc)

Unfinished film:

64 Vie de château (halted after a couple of weeks' shooting) Not to be confused with 'La vie de château' (Jean-Paul Rappeneau, 1965)

As actor:

78 Confidences pour confidences (Pascal Thomas)

Films 13 productions:

66 Mamaia (José Varéla)
Le mur (Serge Roullet)
A propos d'un meurtre (s)(Christian Ledieu)
Aujourd'hui Israël (s)(Jean-Pierre Richard)
67 La passante (s)(Claude Castillon)
68 Les Gauloises Bleues (Michel Cournot)
Monaco 68 (s)(Daniel Lacambre)
69 Sept jours ailleurs (Marin Karmitz)
Benito Cereno (Serge Roullet)
L'indiscret (Francois Reichenbach)
Une infinie tendresse (Pierre Jallaud)
L'Américain (Marcel Bozzuffi)
Going home (m)(Jean-Pierre Moscado)
Jour de gloire (s)(Pierre Willemin)
Maux croisés (s)(Daniel Vigne)
Non stop (s)(Pierre Willemin)
70 Le clair de terre (Guy Gilles)
L'été dernier (Pierre Willemin)
Camarades (Marin Karmitz)
Le maître du temps (Jean-Daniel Pollet)
Cochise est mort (s)(Jean-Pierre Richard)
Côté cour, côté champs (s)(Guy Gilles)
71 Ça n'arrive qu'aux autres (Nadine Trintignant)
Bonaparte et la révolution (re-edited version of 1926 film 'Napoléon/Napoléon vu par Abel Gance')(Abel Gance)
L'arrêt (s)(Claude Pinoteau)
Iran (s)(Claude Pinoteau) In some sources, direction of this film is credited to CL himself.
Trois mille hommes et une femme (s)(Charles Gérard)
72 Un homme libre (Roberto Muller)
Comme dans la vie (unfinished)(Pierre Willemin)
73 Le Far West (Jacques Brel)
Pour une façade (s)(Pierre Willemin)
74 L'empéreur et le physicien (s)(Maurice Cohen)
Turkiye (s)(Pierre Willemin)
75 Les raquetters (s)
La sourcière (s)(Michel Saignes)
78 Molière (+p)(Ariane Mnouchkine)
79 Alors, heureux? (Claude Barrois/Pierre Jolivet/Marc Jolivet)

Films 13 also has a distribution arm which, apart from many of the company's own productions, has also handled the French release of e.g.

67 J'ai même rencontré des tziganes heureux (i.e. Yugoslavian film 'Skupljači perja/Happy gypsies')(Aleksandar Petrović)
68 Les pâtres du désordre (Nicos Papatakis)
69 Macunaima (BRAZ)(Joachim Pedro de Andrade)
70 Les dieux et les morts (i.e. Brazilian film 'Os deuses e os mortos')(Ruy Guerra)
71 Une journée d'Ivan Denisovich (i.e. British film 'One day in the life of Ivan Denisovich')(Caspar Wrede)
Les soleils de l'Ile de Pâques (Pierre Kast)

...'Toute une vie' will truly be an auteur film, a film by the author. But when I say 'author', I mean author with a camera. I do not think you can do an author's film by going through the cameraman. Cinematic expression goes through the cameraman and in my opinion he is the most important person on the set in this form of cinema... If I were a painter, I would not hand the brush to another person and say, 'Here, this is what I would like you to paint for me.' Therefore, in all my films I do all my own camerawork. There is only one other person who works for me, and he is responsible for the lighting, because it would be impossible for me to do that as well. Also, it would take too much time... I shot all of 'La bonne année' hand-held - holding the camera myself. I have decided to liberate the camera from its fixed position. For me, when you place the camera on a tripod, it

Filming THE FAMILY JEWELS (1965)

The young film-maker must have confidence in his ability, but also know that he will face fear... Nervousness is important. Flop sweat is awfully good, but overwhelming fear in front of a challenge buries capacity and ability. It has to be licked with information.

My first solo directorial assignment was 'The bellboy'. I was scared to death. At the end of the first day I called my wife from Miami. I said, "I'm shivering. My nerves are out of my head. My nerve ends are six feet seven but I got through the day."

"How was it?" she asked.

I answered, "It was the biggest thrill of my life because I found out that all the things I wasn't sure I knew I knew."

The world is still made up of green apples and dreams and wishing wells and throwing pennies in fountains; the heart beats faster when a pretty girl winks. All of that is still what it is all about. The important things, the ones some people put down, are the lovely, wonderful things that gives gooseflesh.

The young film-maker, with a desire to gain information and be the best in his craft, should also be thinking about puppies and apples and gooseflesh and wonderful, happy endings.

From the last chapter of 'The total film-maker' (New York, Random House, 1971).

976 JOSEPH H. LEWIS

Born New York, 1907 (according to many sources 1900, apparently as a consequence of JHL having decided to give himself extra seniority at an early stage in his career.) Brother of MGM editor Ben Lewis. Entered film industry as camera loader at MGM in mid-1920s. Joined Mascot studio, became head of its editing department. 1935: Mascot merged with three other studios to form Republic; continued as editorial supervisor with new company, eventually becoming director. WW2: in US Army Signal Corps. Television work from late 50s to mid 60s, including episodes of 'The rifleman', 'The detectives', 'Gunsmoke', 'The big valley' and 'A man called Shenandoah'. Directed pilot of series 'Branded' (65).

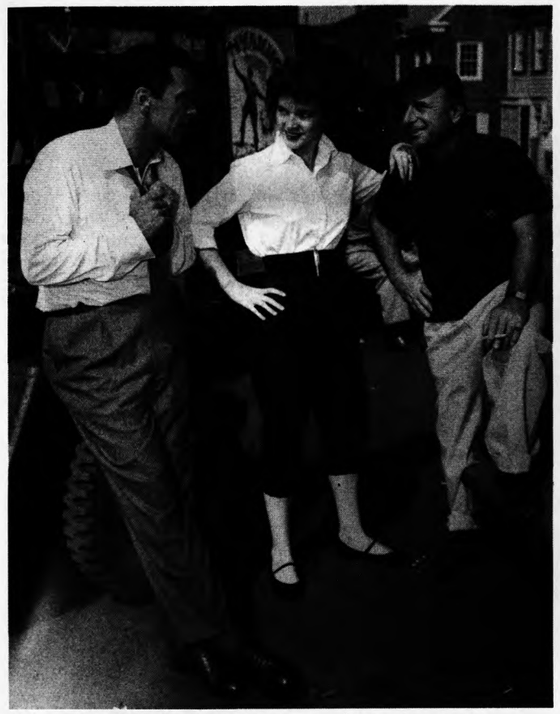
As director:

37 Navy spy (co.d Crane Wilbur)
Courage of the West
Singing outlaw
38 The spy ring/International spy
Border wolves
The last stand
39 Two fisted Rangers/GB Forestalled
40 Blazing six shooters/GB Stolen wealth
The man from Tumbleweeds
Texas stagecoach/GB Two roads
The return of Wild Bill/GB False evidence
Boys of the city
That gang of mine
Pride of the Bowery/GB Here we go again
41 Invisible ghost
Criminals within
Arizone cyclon
The mad doctor of Market Street
42 Bombs over Burma (+co.sc)
The silver bullet
Boss of Hangtown Mesa
43 Secrets of a co-ed/GB Silent witness
44 Minstrel man
45 The Falcon in San Francisco
My name is Julia Ross
46 So dark the night
47 The swordsman
48 The return of October/GB Date with destiny
49 Undercover man
Gun crazy/Deadly is the female
50 A lady without passport
52 Retreat, hell!
Desperate search
53 Cry of the hunted
54 The big combo
55 Man on a bus (m) For United Jewish Appeal Fund
A lawless street
56 7th Cavalry
57 The Halliday brand
58 Terror in a Texas town

As editor

34 In old Santa Fe (sup ed)(David Howard)
35 Behind the green lights (Christy Cabanne)
The miracle rider (15 ep. serial)(B. Reeves Eason/Armand Shaefer)
One frightened night (Christy Cabanne)

Robert Osterloh, Glenn Ford, Barry Kelley and Frank Twedell in UNDERCOVER MAN (1949)



Barry Sullivan, Polly Bergen and Lewis during making of CRY OF THE HUNTED (1953)

The headline woman/GB The woman in the case (William Nigh)
Ladies crave excitement (Nick Grindé)
The adventures of Rex and Rinty (12 ep. serial) (B. Reeves Eason/Ford Beebe)
Harmony Lane (sup ed)(Joseph Santley)
Streamline express (Leonard Fields)
Waterfront lady (sup ed)(Joseph Santley)
Confidential (sup ed)(Edward L. Cahn)
$1,000 a minute (sup ed)(Aubrey Scotto)
36 Hitch hike lady/GB Eventful journey (sup ed) (Aubrey Scotto)
The Leavenworth case (sup ed)(Lewis D. Collins)
Darkest Africa/GB Hidden city (15 ep. serial) (sup ed)(B. Reeves Eason/Joseph Kane)
The house of a thousand candles (sup ed)(Arthur Lubin)
Laughing Irish eyes (sup ed)(Joseph Santley)
The harvester (sup ed)(Joseph Santley)
Undersea kingdom (12 ep. serial)(sup ed) (B. Reeves Eason/Joseph Kane)
The devil on horseback (Crane Wilbur)

NOTE: JHL also functioned as uncredited 2nd unit director on many of the above titles. A Lewis filmography by Robert Mundy in the American magazine CINEMA (Vol. 7, No. 1) lists several of these films with the notation that he 'directed credits' on them. Apparently this signifies that JHL shot the material over which the credits were laid.

Other work:

38 Joaquin Muríeta (s)(historical research)(Fred Wilcox) This seems a somewhat unlikely credit, and it cannot be ruled out that the 'Joseph Lewis' referred to is actually a namesake.
46 The Jolson story (d. production numbers)(Alfred E. Green)
53 The naked jungle (begun by JHL)(Byron Haskin)

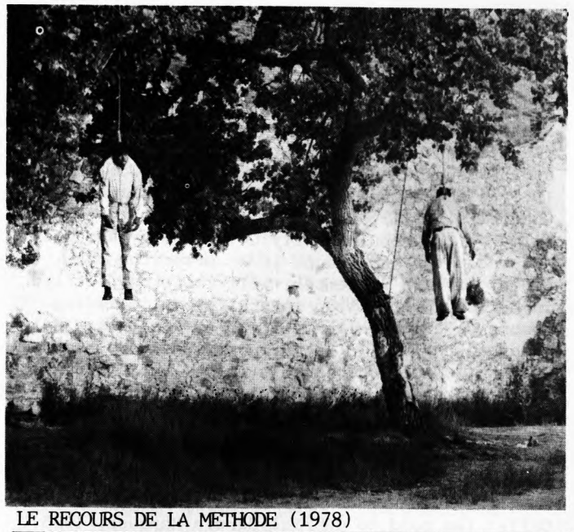
For all the imaginativeness with which Joseph H. Lewis worked on what was for the most part B-movie material, he was rarely able to transcend its limitations in a sustained way. Critics have written enthusiastically about his long takes, deep focus compositions and off-beat camera angles, but these do not guarantee dramatic interest. Most of his films are memorable for their sudden, striking climaxes and highlights rather than for consistency of artistic expression. The highlights can, nevertheless, be stunning: the doomed detective in 'So dark the night' seeing himself, as in a hallucination, as Jekyll transforming into Hyde; the crashed plane of illegal immigrants in 'Lady without a passport' filmed entirely from the point of view of the pursuing plane, circling the everglades impotently overhead; the opening montage of burning farms and the bizarre final gunfight (the hero armed with a harpoon) in 'Terror in a Texas town'.

'Gun crazy' and 'The big combo' are an entirely different matter. Technically, the former is still uneven, but its set-pieces, well described by Paul Schrader (CINEMA Vol 7 No 1), are quite electrifying - particularly the frenzied escape after the meat-packing plant robbery - and the psychological peculiarities of its outlaw couple are endlessly fascinating. But, for me, 'The big combo' is the great Lewis movie. A savage and bleak film noir, it begins at full-tilt - a woman desperately fleeing from two men round the outside of the arena during a boxing match - and simply never lets up. Supported by Yordan at his most weird and wonderful (Conte's speech is delivered like punches; Wilde's is melancholic) and Alton at his most dazzlingly noir, Lewis pulls out all the stops. His visual sense never falters, and the film, with its interlocking trio of sadistic gangster boss (Conte), embittered, obsessive cop (Wilde) and society woman degraded to gangster's moll (Jean Wallace), ploughs areas of sexuality and violence rare indeed in Production Code Hollywood.

Michael Walker

977 VAL LEWTON

Born Yalta, Russia, 1904; died 1951. Full name Vladimir Ivan Leventon. Aunt was Alla Nazimova. At age of 2 moved with mother Nina Leventon to Berlin, emigrating to America in 1909 where the family surname was changed to Lewton. Attended Clason Point Military Academy and New York Military Academy. Then studied for two years at Columbia School of Journalism. Worked briefly for various newspapers, including New York MORNING WORLD. Joined MGM publicity department in 1928 (his mother had become head of story department). Left in 1932 due mainly to contract with Vanguard Press to write five novels a year. 1933: wrote radio serial 'The luck of Joan Christopher'; contract with David O. Selznick to write scenario of 'Taras Bulba' - film never made. Stayed with Selznick as story editor. 1942: joined RKO as producer in charge of special unit to produce horror films budgeted at no more than $150,000 per picture. Left RKO in 1946; seven years contract with Paramount, cancelled in 1948 after just one



LE RECOURS DE LA METHODE (1978)

in this he revealed a tendency towards the epic 'gran fresco' which has dominated his subsequent work and subordinated its political thrust to a burgeoning rhetoric. When the 1973 coup drove Allende's supporters into exile, Littin based himself in Mexico - 'a kind of cross-roads of all the popular cultures of Latin America' - and began to mythologise the repression of popular revolt. 'Letters from Marusia', starring Gian Maria Volonté, resembles nothing so much as a Stalinist hymn to the glories of suicidal sacrifice; while his adaptation of a Carpentier novel seems almost to delight in detailing the mechanics of traditional banana republic dictatorship. Increasingly, Littin has become identified with the romantic populism of Cuban cinema, fertilising this with a mannerism derived from the Mexican tradition and perhaps from Leone. As a result his films have been little seen in Europe outside festivals. His most recent, however, 'Alcino and the condor', appears to herald a return to a more direct engagement with contemporary Latin American realities.

Ian Christie

987 ANATOLE LITVAK

Born Kiev, Russia, 1902; died 1974. Full name Mikhail Anatol Litvak. 1916: attended University of St. Petersburg, graduating 1921 with degree in philosophy. 1922: attended State Theatre School; worked in theatre as actor, designer and director. 1923: film work at Nordkino studios, Leningrad (see Note below). To Germany in 1925; spent four years as personal assistant to Alexander Wolkoff. 1936: to US, following international success of 'Mayerling'. 1937: contract with Warner Bros. 1940: became US citizen. 1942: joined US Army Special Services Film Unit, under Frank Capra. Radio: directed 'Back street' for Screen Directors Playhouse. Television: directed 'Mayerling' (1957, for series Producer's Showcase). Production companies: Alby (pc1; with Yul Brynner), Mercury Productions (pc2), Argos Films (pc3) and Anatole Litvak Productions (pc4). Married to actress Miriam Hopkins 1937-39 and, in 1955, to fashion designer Sophie Steur (Litvak) who e.g. worked as costume supervisor on 'Five miles to midnight' (62).

As director:

23 Tatiana (s)(USSR)
24 Serdtsi i dollari/Hearts and dollars (s)(USSR)
29 Dolly macht Karriere (GER)
31 Nie wieder Liebe (GER)(+co.adapt)
Calais-Douvres (French-language version of 'Nie wieder liebe')(+co.adapt/co.d Jean Boyer)
Coeur de Lilas (FR)(+co.sc)
33 Das Lied einer Nacht (GER)
Chanson d'une nuit (French-language version of 'Das Lied einer Nacht')
Tell me tonight/US Be mine tonight (English-language version of 'Das Lied einer Nacht')
Sleeping car (GB)
Cette vieille canaille (FR)(+co.adapt)
35 L'équipage (FR)(+co.sc)
36 Mayerling (FR)

in US unless otherwise stated

37 The woman I love/GB The woman between (remake of 'L'équipage', 35)
Tovarich
38 The amazing Dr. Clitterhouse
The sisters
39 Confessions of a Nazi spy
40 Castle on the Hudson/GB Years without days
All this, and heaven too
41 Out of the fog
Blues in the night
42 This above all
The Nazis strike (m)(co.d Frank Capra)
This and the following six titles were informational/propaganda films for the US government and armed services.
43 Operation Titanic
Divide and conquer (co.d Frank Capra)
44 The battle of Russia
The battle of China (co.d Frank Capra)
45 War comes to America
The American people (s)(+narr)
47 The long night (+co.p)
48 Sorry, wrong number (+co.p)
The snake pit (+co.p)
51 Decision before dawn (+co.p)
53 Un acte d'amour/Act of love (FR)(+p)
55 The deep blue sea (GB)(+p)
56 Anastasia (GB)
58 The journey (+p/pc1)
61 Aimez-vous Brahms?/Goodbye again (FR)(+p/pc's 2 & 3/bit as man in night club)
62 Le couteau dans la plaie/Five miles to midnight (FR)(+p/pc2)
66 The night of the generals (GB)
70 La dame dans l'auto avec des lunettes et un fusil/The lady in the car with glasses and a gun (FR)(+co.p/pc4)

Other work as director:

39 The roaring twenties (Raoul Walsh)
Begun by AL.
40 'Til we meet again (Edmund Goulding)
AL d for one week while Goulding had flu.
41 One foot in heaven (Irving Rapper)
Begun by AL.
47 New Orleans (Arthur Lubin) Begun by AL.
64 A shot in the dark (GB)(Blake Edwards)
Begun by AL under title 'The third dimension'; production halted when AL was injured falling off a platform; eventually restarted with new cast and director.

NOTE: In 1946 it was announced that AL would produce and direct an adaptation of Joseph Kessel's novel 'Coup de grâce' for Enterprise Productions. Nothing came of this, however, but the book was eventually filmed as 'Sirocco' (Curtis Bernhardt, 1951)

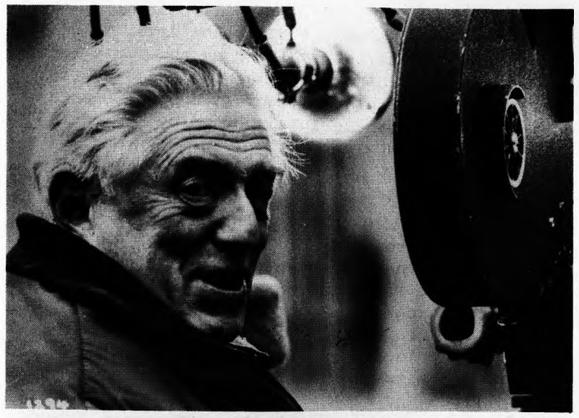
Other work:

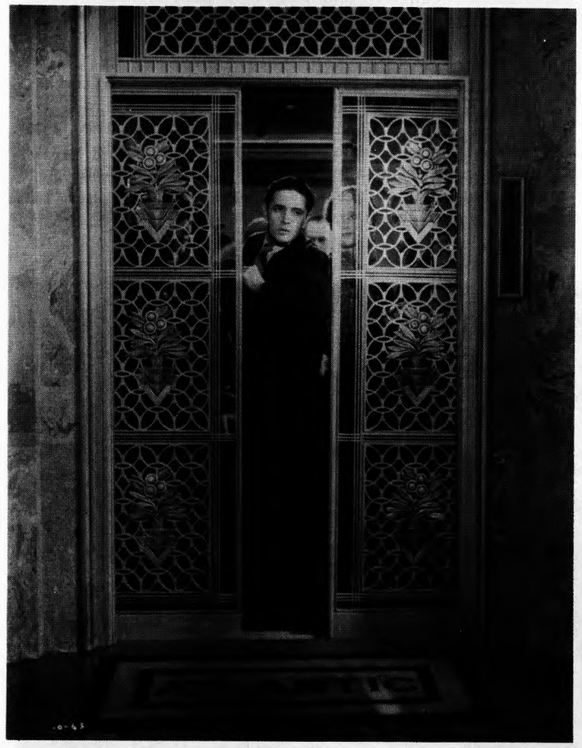
25 Samii yunii pioner/A very young pioneer (USSR)(co.sc)(K. Derzhavin)
Die freudlose Gasse (GER)(AL seemingly assisted in the editing)(G.W. Pabst)
26 Napoléon/Napoléon vu par Abel Gance (FR)(asst d for part of the production)(Abel Gance)
27 Casanova (FR)(asst d)(Alexander Wolkoff)
29 Shéhérazade/Geheimnisse des Orients (FR)(asst d/co.adapt)(Alexander Wolkoff)
30 Der weisse Teufel (GER)(asst d/unit manager/sup dial sequences)(Alexander Wolkoff)
47 Meet me at dawn (GB)(co.play bas: 'Le tueur')(Thornton Freeland)
56 Behind the screen (s)(GB)(app)(Michael Forster)
On the making of 'Anastasia'.
59 Mission to no man's land (s)(UN)(sup)(Georges Pessis)
62 I Don Giovanni della Costa Azzurra (IT)(guest app)(Vittorio Sala)
65 10:30 P.M. summer (US)(co.p/pc3)(Jules Dassin)

NOTE: Circa 1923-24, at the Nordkino studios, AL is said to have worked as assistant director on three films and as set designer on about six more; no further details known. This data seems to originate with AL himself, and it should be said that his various statements concerning his early career are as a whole somewhat confusing and contradictory.

Even a partial sampling of Litvak's films suggests that he has been unreasonably critically neglected. The films may be uneven - he is consistently weak on structure - and memorable visually and dramatically for certain sequences and moments rather than overall, but his work nevertheless shows an intriguing consistency of vision across the most diverse set of movies. In established genres, and with top stars, his films tend to take unexpected directions, as if he were working - up to a point - against the grain of the genre or the star's image. For instance, in his early Hollywood films, it is striking how often the hero is defeated by life. In 'The sisters', unable to cope with his own inadequacy in the face of the calm competence of Bette Davis as his wife, Flynn goes into an alcoholic decline. In 'Castle on the Hudson' Garfield is caught up in circumstances which lead to his going to the chair

Oskar Werner in DECISION BEFORE DAWN (1951)





for a murder he didn't commit. In 'City for conquest' Cagney, a famous boxer, is near-blinded by a fouling opponent in a championship match and reduced to selling street-corner newspapers. In 'All this and heaven too', unable to consummate his love for Davis, Boyer murders his wife and commits a painful, lingering suicide. In 'This above all' Power, a deserter from the army, exists in the shadows (vide his first meeting with Joan Fontaine, when he is filmed entirely as a shadowy figure in the darkness), on the run from the military police. And, although some of these heroes are redeemed at the end, this is typically a tentative, hesitant moment, e.g. the painful reconciliation at the end of 'City for conquest'. Even 'This above all', the 1942 date of which requires Power to recant, leaves us with a stronger recall of his vehement objections to fighting (risking his life to keep the despised and repressive upper-classes in their position of privilege) than of his last-minute conversion to patriotism.

In this group of films, the heroines are consistently stronger than heroes. But Litvak couldn't entirely commit himself to this position (in the two Davis films, her strength is positive, but Sheridan is criticised for her treatment of the hero in 'City for conquest' and 'Castle on the Hudson') and two of his best-known post-war films chart a dramatic shift. In 'Sorry, wrong number' we witness the heroine's transformation from aggressive dominance to spectacular breakdown and 'The snake pit' is entirely concerned with the heroine's mental illness and its treatment. Indeed, in 'Sorry, wrong number' Stanwyck's power over Lancaster is shown to be monstrous, and generates first a criminal, then a murderous reaction. But, we discover, Stanwyck is psychologically sick, the consequence of her relationship with a powerful, over-indulgent father (Ed Begley). And, although consideration of this case history is displaced in favour of a persecuted-wife thriller format, Litvak's introduction of Begley - showing his portrait dominating a mirror shot of the bedridden Stanwyck; then, in Begley's own room, locating Stanwyck, via a series of portraits and photographs, amongst a collection of stuffed animals - is brilliantly suggestive. 'The snake pit' was Litvak's own personal project (having acquired the screen rights, it took him some time to find a studio which would produce it) and takes a very different approach. Set in a mental hospital, it is at one level a social problem film, but it also seeks to show the experience of mental illness from the victim's point of view. Here the heroine's case history - again related, at root, to her relationship with her father - is comprehensively investigated. And, for all its flaws, the film is a commendable achievement, with Litvak's inspiration apparent in, e.g. the opening sequence (a superb example of subjective cinema, as de Havilland struggles to make sense of where she is) and the later use of the crane as a build-up to the hallucinatory experience of the 'snake pit'.

ADJACENT:
(top) Litvak, 1966;
(centre) Ivor Novello in SLEEPING CAR (1933)
(bottom) Danielle Darrieux in MAYERLING (1936)

At this point in his career, Litvak left Hollywood for Europe. I have seen little of his later work: 'Anastasia' seems interesting mainly for the way its heroine's story - from down-and-out to Grand Duchess - serves the project of rehabilitating Bergman in the eyes of puritan America (the New York Film Critics' and Academy Awards she won saying, in effect, 'welcome back...'); 'Night of the generals' lingers in the mind mainly for its bizarre generic mixture of war movie and crime thriller. But Litvak's interest in characters psychologically in extremis is still apparent in both movies. He would seem, at the very least, a 'subject for further research'.

Michael Walker

988 CARLO LIZZANI

Born Rome, 1917 (or 1922). Film critic, writing for CINEMA and BIANCO E NERO. Author of books 'Il cinema italiano' (53) and 'Storia del cinema italiano 1895-1961' (61; revised version of earlier work). Director of Venice Film Festival from 1979 to 1982. Production company noted below is Castoro Film.

As director:

48 Festa dell'Unità (s)
49 Nel mezzogiorno qualcosa è cambiato/Viaggio al Sud/Riscatto della terra (s)
Modena, città dell'Emilia rossa (s)
Via Emilia km. 145 (s)
51 Achtung banditi! (+co.st/co.sc)
52 Ai margini della metropoli (+co.sc)
53 Amore in città (ep. L'amore che si paga)
Cronache di poveri amanti (+co.sc)
55 Lo svitato (+co.st/co.sc)
58 La muraglia cinese
59 Esterina
60 Il gobbo (+co.adapt)
61 Il carabiniere a cavallo
L'oro di Roma (+co.st/co.sc)
62 Il processo di Verona
63 La vita agra (+co.sc)
64 Amori pericolosi (ep. La ronda)(+co.sc)
65 La Celestina P... R... (+co.sc)
Thrilling (ep. L'autostrada del sole)
La guerre secrète/La guerra segreta/Spione unter sich/Gefährlischer Auftrag/The dirty game (FR)(Italian ep. only)
66 Svegliati e uccidi/Lutring (+co.st/pc)
Un fiume di dollari/The hills run red (under pseudonym Lee W. Beaver)
67 Requiescant (+pc)
Banditi a Milano (+st/co.sc)
68 L'amante di Gramigna (+co.sc)
69 Amore e rabbia (ep. Indifferenza)(+sc) (+p/pc on film as a whole)
Barbagia La società del malessere (+co.sc)
71 Roma bene (+co.sc/pc)
72 Torino nera
73 Crazy Joe (US) CL has a co.sc credit on the version of this film released in Italy.
74 Mussolini ultimo atto/Mussolini The last act (+co.sc)
75 Storie di vita e malavita/Racket della prostituzione minorile (+co.sc)
76 San Babila ore 20 Un delitto inutile (+co.st/co.sc/p)
77 Kleinhoff Hotel
80 Fontamara (tv)(+co.sc)
82 La casa del tappeto giallo
85 Mamma Ebe (+co.sc)

Lizzani directing Andrea Balestri in TORINO NERA (1972)

Television as director:

72 Facce dell'Asia che cambia L'orbita della Cina
76 Africa nera Africa rossa (+co.st/co.sc)
82 Venezia capitale culturale europea
83 Inverno di malato
84 Nucleo Zero (+co.sc)
86 Un'isola (+co.sc)
C'era una volta un re... e il suo popolo

As writer:

46 Il sole sorge ancora (co.sc/+act)(Aldo Vergano)
47 Caccia tragica (co.st/co.sc)(Giuseppe De Santis) CL also contributed to the direction.
48 Riso amaro (co.st/co.sc)(Giuseppe De Santis)
49 Il mulino del Po (co.sc/+asst d/act) (Alberto Lattuada)
No c'è pace tra gli ulivi (co.sc)(Giuseppe De Santis)
54 Siluri umani (co.sc)(Alberto Leonviola)
59 Simplon-tunnel (E.GER)(co.st)(Gottfried Kolditz)
61 Orazi e Curiazi/Duel of champions (co.sc) (Ferdinando Baldi) Terence Young is credited as co-director on some versions of this film, and on others as producer only.

Other work:

47 Germania anno zero (asst d)(Roberto Rossellini)
64 Togliatti è tornato (collaborator on collective work)
68 Seduto alla sua destra/GB Out of darkness/ Seated at his right hand/US Black Jesus (p/pc)(Valerio Zurlini)
71 12 Dicembre/Document on Giuseppe Pinelli (collaborator on collective work)
77 Interno di un convento (co.ed)(Walerian Borowczyk) CL was also associated with the financing of this film.

Lizzani belongs to that post-war generation of Italian film makers who took their politics from Moscow and their aesthetics from Culver City. Despite having only a spasmodic and chronically partial acquaintance with his films, it's striking

NOTE 3: The plot of 'Maxie' (Paul Aaron, 85) has the ghost of a 1920s flapper re-viewing an old screen appearance; it seems that some early CL footage was co-opted for this sequence.

Fictional representations:

Film

76 Gable and Lombard (Jill Clayburgh as CL)(Sidney Furie)
83 Zelig (unidentified as CL)(Woody Allen)

Television

80 Moviola The Scarlett O'Hara war (Sharon Gless as CL)(John Erman)
85 Malice in Wonderland (Denise Crosby as CL)(Gus Trikonis)

Radio

53 Hollywood story The Carole Lombard story (Lucille Ball as CL)

Beautiful, intelligent, vivacious, Lombard is one of the great stars least well served by her films. Under contract to Paramount since 1930, she was for the most part in programmers until 'Twentieth Century' launched her to stardom in screwball comedy. But, even in her element as the wild and wacky screwball heroine, she rarely found a combination of script, director and co-star which made full use of her talents. 'Twentieth Century' actually goes so far as to allow Barrymore's appalling ham actor to get the better of her. I've already expressed my concern about Leisen's treatment of her in 'Hands across the table' (DOPE 34): in scene after scene there seems to be an invisible narrative strait-jacket around her. Not until 'My man Godfrey' and 'Nothing sacred' is she given real screwball freedom, and even here the films are uneven, the latter not least because of March's stiff hero. 'True confession' has a promising script but a minor director; 'Mr. & Mrs. Smith' a major director in the wrong genre, although one feels that if Grant had been cast instead of Montgomery the film could have worked. (Even so, the final moments, with their alarming intimation of bondage, are quite extraordinary.) And, however wonderful 'To be or not to be' is, it's primarily Benny's movie.

Yet in all the films there are classic Lombard scenes. Where the narrative calls for a conscious performance - in 'Nothing sacred' that she's supposed to be dying, in 'My man Godfrey' that she's wild and scatterbrained - Lombard is at her best, gleefully playing up the role. But in all her best comic scenes there is a sense of delight in performance: a quick, vivid, spontaneous response to actions and events. In 'To be or not to be', when she reads Robert Stack's request to meet her, we see a mercurial repertoire of delighted reactions, as she moves from saying she can't to deciding she will in a matter of seconds. If she's in love, she doesn't just look passionately at the hero but literally becomes breathless with excitement: if she's angry, her face - always eloquent - becomes contorted, clownlike, into fierce comic displeasure. And her reactions and transformations are so swift and vivid that not for a moment is there a hint of the self-indulgence of camp or of theatrical ham.

By contrast, in her melodramas Lombard is a model of restraint and control, and gives excellent straight dramatic performances. It is ironic that the only film of this period in which she is teamed with Grant is a melodrama, 'In name only', and yet, even when he skitters off into flashes of screwball zaniness, Lombard keeps her cool, and handles the part of the suffering woman's film heroine as expertly as any of the genre's specialists. She is equally effective in 'Vigil in the night', in which the opening silent sequence, as her nurse heroine keeps her vigil in the night at the bedside of a sick child, is one of those unremarked instances when a film quietly captures the essence of a profession. Whether fast and furious or cool, calm and collected, Lombard was unaffectedly impeccable. Michael Walker

HIGH VOLTAGE (1929)

1001 JULIE LONDON

Actress. Born Santa Rosa, California, 1926. Real name Julie Peck. Parents vaudeville song and dance team Jack and Josephine Peck. Radio debut at age 3, singing 'Falling in love again'. Family moved to San Bernardino, California; attended Arrowview Junior High School there. 1941: left school, worked as lift operator in department store. Some singing engagements on West Coast, briefly with Matty Malneck band. Noticed by agent Sue Carol who arranged screen test. 1947: married actor/director Jack Webb. Period of professional inactivity in early 50s. 1954: divorced Webb, resumed career. 1955: singer with jazz musician Bobby Troup; performed at 881 Club, Los Angeles, etc. 1956: hit single 'Cry me a river' and hit album 'Julie is her name'. 1959: married Troup. Television work includes 'Maggie Malone' (pilot for projected JL series, not taken up, 59) and 'Emergency!' (series; pilot d. Jack Webb, co-starring Bobby Troup, 72). Also in eps of series 'Playhouse' (ep. Without incident, d. Charles Marquis Warren, 57), 'Rawhide' (ep. Incident at Rojo Canyon, d. Ted Post, 60), 'Dick Powell Theatre' (ep. Charlie's duel, d. Don Taylor, 63), 'Eleventh Hour' (ep. Like a diamond in the sky , d. Jack Arnold, 63), 'Alfred Hitchcock Theatre' (ep. The crimson witness, d. David Friedkin, 65) and 'I spy' (ep. Three hours on a Sunday night , d. Paul Wendkos, 65). Recorded three dozen or so albums ('Make love to me', 'Soft and sweet', etc.)

44 Nabonga gorilla/Gorilla/GB The jungle woman (Sam Newfield)

(Top) With Lon McCallister in THE RED HOUSE (1946); (Bottom) THE 3RD VOICE (1959)

45 Billy Rose's Diamond Horseshoe/Diamond Horseshoe (George Seaton)
On stage, everybody (Jean Yarbrough)
46 Night in paradise (Arthur Lubin)
The red house (Delmer Daves)
48 Tap roots (George Marshall)
49 Task force (Delmer Daves)
Return of the frontiersman (Richard Bare)
50 The fat man (William Castle)
55 The fighting chance (William Witney)
56 Crime against Joe (Lee Sholem)
The great man (José Ferrer)
The girl can't help it (Frank Tashlin)
57 Drango (Jules Bricken/Hall Bartlett)
Boy on a dolphin (dubbed Sophia Loren's singing voice)(Jean Negulesco)
Bop girl goes calypso/Bop girl (guest) (Howard W. Koch)
58 Saddle the wind (Robert Parrish)
A question of adultery/The case of Mrs. Loring (GB)(Don Chaffey)
Voice in the mirror (+co.title song) (Harry Keller)
Man of the West (Anthony Mann)
59 Night of the quarter moon/Flesh and flame (Hugo Haas)
The wonderful country (Robert Parrish)
The 3rd voice (Hubert Cornfield)
61 Sanctuary (sings title song)(Tony Richardson)
The George Raft story/GB Spin of a coin (Joseph M. Newman)
67 The helicopter spies (tv)(Boris Sagal)
Originally 2-part ep called 'The Prince of Darkness affair' from series 'The man from U.N.C.L.E.'

Cinematically, Julie London's highpoint was a virtual guest appearance, in 'The girl can't help it'. Magically materialising in front of Tom Ewell as he roams about his house, she torches that achingly romantic ballad 'Cry me a river', easily surviving the cheekily inappropriate exuberance of Tashlin's treatment of her. Otherwise, she had a couple of good, bitter scenes as one of the victims of 'The great man' and, playing a Barbara Stanwyck role in 'The third voice', she proved rather more interesting than the prototype. And she participated, to the extent that she was given the scope to, in three good westerns, two for Parrish and one for Mann. It perhaps doesn't amount to very much, but the look of her and the sound of her somehow remain essential souvenirs in the lumber-room of memorabilia from the second half of the 50s. BB

1002 MICHEL LONSDALE

Born Paris, France, 1931. Father English, mother French. Childhood spent partly in Morocco and partly attending schools in England. Broadcast on Radio Morocco during WW2. 1947: returned to Paris. 1952: studied acting for 3 years with Tania Balachova; stage debut in 'Pour le meilleur et pour le pire' (i.e. Odets' 'The country girl'), d. Raymond Rouleau, 55. After making first film, spent next two years doing military service. Has continued to work extensively in theatre, both as an actor and (since 1973) director ('Sa négresse Jésus', 'Nuits sans nuits', 'Fragments pour le Che', etc.) Much television work including, latterly, 'Jean sans terre' (Gilles Grangier, 80), 'Smiley's people' (Simon Langton, 82; GB; serialised) and 'Le tiroir secret' (Edouard Molinaro/Roger Gallioz/Michel Boisrond/Nadia Trintignant, 86; serialised). Sometimes credited as Michael Lonsdale.

As director:

83 La voix humaine (m)

As actor:

56 C'est arrivé à Aden (Michel Boisrond)
58 Une balle dans le canon (Charles Gérard)
59 La main chaude (Gérard Oury)
60 Les portes claquent (Jacques Poitrenaud/Michel Fermaud)
61 Le rendez-vous de minuit (Roger Leenhardt)
Nom d'une pipe (s)(Michel Fermaud)
Adorable menteuse (Michel Deville)
La dénonciation (Jacques Doniol-Valcroze)
Snobs (Jean-Pierre Mocky)

56 X the unknown (GB)(begun by JL)(Leslie Norman)
Trade papers of the time report that this film had been started by 'Joseph Walton', who left the production after a few days, having contracted pneumonia.
69 Le peuple et ses fusils (FR)(backer)(Joris Ivens/Jean-Pierre Sergent/Marceline Loridan/Emmanuele Castro/Suzanne Fenn/Antoine Bonfanti/Bernard Ortion/Anne Rullier)
72 75 years of Cinema Museum (app)(Elia Hershon/Roberto Guerra)
76 Comment Yukong deplaça les montagnes (FR)(co. sup English version)(Joris Ivens/Marceline Loridan)
Resistance (GB)(doc app)(Ken McMullen)
Hollywood on trial (given 'special thanks' in credits)(David Helpern Jr.)

NOTE: It appears that JL was around in some capacity during the making of 'The long night' (Anatole Litvak, 47)

Film about:

67 Losey makes Accident (s)(Peter Theobald)

NOTE: Apparently there are a couple of French documentaries covering the making of 'Don Giovanni' (79) but we do not know the titles.

There is a strong sense of coherence to Losey's films until circa 'Eva'. Centred on male protagonists (women are nearly always dangerously 'other'), the films, whatever their social setting, may be characterised by their type of hero. On the one hand are those with naive/immature/younger heroes, from the boy with green hair to Hardy Kruger in 'Blind date', for whom the narrative provides a journey towards awareness/maturity/acceptance of responsibility. On the other are those with corrupt/physically powerful/older protagonists, from Heflin's prowler to Baker in 'The criminal' and 'Eva', who are driven by forces within themselves to self-destruction. Woven into the backgrounds of the films are a host of social concerns (crudely, intolerance and injustice in the US; class and institutions in the UK), but the narrative drive, and Losey's visual style, with its urgency and lucidity, are strong and paramount. 'Time without pity', with a) McKern as the most extraordinary of Losey's dominant, self-destructive protagonists b) Redgrave as the most desperate of the 'immature' heroes and c) the most powerful narrative premise - Redgrave's race against time to save his son from execution - is the great Losey film of the era, a British film of unprecedented power and intensity.

'Eva' and 'The servant' mark the artistic turning point. In fact, the ingredients of both movies are clearly present in the melodrama of 'The gypsy and the gentleman': 'Eva', in particular, has close links, both in character relationships and narrative, with the earlier movie. But the style and concern of the films begins to change: the melodrama is internalised, the characters becoming more psychologically enigmatic, the narratives more discursive. More disturbingly, the sado-masochism present in some of the earlier works becomes more obsessive, being refined into tortuous emotional games. Although Losey has always shown a concern with power plays between individuals (an obsessive drive to dominate), the earlier films construct a way out of the destructiveness of these, if only in death. But, at the end of these two films, there is no release.

More crucially, the style and tone of the films becomes more detached, cerebral, cool. 'Eva' is the last passionate Losey movie; 'The servant' virtually the last genuinely intense one. The Pinter works, for all their formal perfection, chart this movement clearly: Thomas Elsaesser has written (MONOGRAM 3) of a 'hollowness at the core' of 'The go-between' which may be intentional (as he suggests), but which expresses one's experience of most later Losey. Indeed, in putting at the structural centre of the works characters who are themselves 'hollow' - Sassard in 'Accident', Delon in 'Trotsky' and 'Mr. Klein', Berger in 'The romantic Englishwoman', Huppert in 'The trout' - Losey clearly collaborates in producing such a response.

At the same time, there are thematic connections between the later and earlier works: patterns of character relationships, the figure of the intruder, class and sexual conflicts, a sharp and cynical view of bourgeois life and values. Losey is undoubtedly an auteur. And his mise-en-scène - complex, elaborate, visually elegant - for all its increasing self-consciousness, remains distinctive. But, along the way, something vital went out of Losey's film-making. As his pessimism increased, his films became sour and bitter, expressing a profound alienation from the modern world.

Michael Walker

1008 EUGENE LOURIE

Born Kharkov, Russia, circa 1901. Of French parentage. 1919: extra in some Russian films. 1920: to Istanbul, designed publicity material for a cinema. 1921: to Paris; scenery painter and assistant to art director Lochakoff at Albatros studios. Theatre work, including set design for Ballet Russe de Monte Carlo production 'Choreatrium' (33). To US in 1941. Some theatre work in 1940s as set designer: 'Mephisto waltz' (for San Francisco Ballet, 47), 'Persephone' (for San Francisco Ballet, 48) and 'House of Bernarda Alba' (at Coronet Theater, Los Angeles, 48). Book 'My work in films' (85), compiled from tape recordings.

All titles pre-1943 in France; thereafter in US unless otherwise stated.

As director:

53 The beast from 20,000 fathoms
58 The colossus of New York
Behemoth - the sea monster/US The giant behemoth (GB)(+sc/co.d Douglas Hickox)
60 Gorgo (GB)(+co.st)

As art director: (or production designer)

32 Pan!... Pan!... (m)(Georges Lacombe)
34 La porteuse de pain (René Sti)
Le bossu (René Sti)
Jeanne (+cost)(Georges Marret)
35 Les yeux noirs (co)(Victor Tourjansky)
Le bébé de l'escadron/Quand la vie était belle (+cost)(René Sti)
La petite sauvage (Jean de Limur)

Barbara Bel Geddes and Henry Fonda in THE LONG NIGHT (1947)

Baccara (Yves Mirande/Léonide Moguy)
36 Sous les yeux d'Occident/Razumov (Marc Allégret)
Les hommes nouveaux (Marcel L'Herbier)
Le grand refrain (co)(Yves Mirande)
Aventure à Paris (Marc Allégret)
Les bas-fonds (co)(Jean Renoir)
Nuits de feu (co)(Marcel L'Herbier)
37 La grande illusion (Jean Renoir)
L'alibi (co)(Pierre Chenal)
Le messager (co)(Raymond Rouleau)
L'affaire Lafarge (co)(Pierre Chenal)
Ramuntcho (René Barberis)
38 La bête humaine (Jean Renoir)
La tragédie impériale (co)(Marcel L'Herbier)
Le roman de Werther/Werther (Max Ophuls)
Le paradis de Satan (Félix Gandera)
39 La règle du jeu (Jean Renoir)
Sans lendemain (co)(Max Ophuls)
L'or du Cristobal (Jean Stelli)
40 Une fausse alerte (co)(Jacques de Baroncelli)
43 This land is mine (p des)(Jean Renoir)
Sahara (assoc art d)(Zoltan Korda)
Three Russian girls (co)(Fedor Ozep)
44 The imposter (co)(Julien Duvivier)
In society (co)(Jean Yarbrough)
The house of fear (co)(Roy William Neill)
45 The Southerner (p des)(Jean Renoir)
Uncle Harry/The strange affair of Uncle Harry (co)(Robert Siodmak)
The diary of a chambermaid (p des)(Jean Renoir)
47 Song of Scheherazade (co)(Walter Reisch)
The long night (p des)(Anatole Litvak)
A woman's vengeance (co)(Zoltan Korda)
50 Adventures of Captain Fabian/La taverne de New Orléans (co)(William Marshall)
51 The river (p des)(Jean Renoir)
Limelight (Charles Chaplin)
53 The diamond queen (p des)(John Brahm)
54 So this is Paris (co)(Richard Quine)
62 Confessions of an opium eater/GB Evils of Chinatown (Albert Zugsmith)
63 Shock corridor (Samuel Fuller)
Flight from Ashiya (p des)(Michael Anderson)
The strangler (co)(Burt Topper)
64 The naked kiss (Samuel Fuller)
Crack in the world (+sp eff d)(Andrew Marton)
Bikini paradise (Greg Tallas)
65 Battle of the Bulge (Ken Annakin)
66 Custer of the West (co)(Robert Siodmak)
68 Krakatoa east of Java/Volcano (p des/+sp eff sequences d)(Bernard L. Kowalski)
69 The royal hunt of the sun (Irving Lerner)
71 What's the matter with Helen? (Curtis Harrington)
72 Eliza's horoscope (CAN)(Gordon Sheppard)
76 Burnt offerings (p des)(Dan Curtis)
77 An enemy of the people (p des)(George Schaefer)
78 The amazing Captain Nemo/The return of Captain Nemo (tv)(co)(Alex March) Originally broadcast serially under latter title.
80 Bronco Billy (Clint Eastwood)

Lubitsch in unidentified film

Bedingung - kein Anhang! (s)(Stellan Rye)
Der Stolz der Firma (s)(Carl Wilhelm)
15 Arme Maria/Arme Marie (Willy Zeyn)
Ein verliebter Racker (s)(Franz Hofer)
Fräulein Piccolo (s)(Franz Hofer)
Robert und Bertram oder: die lustigen Vagabunden (s)(Max Mack)
Der schwarze Moritz (s)(Georg Jacoby)
16 Doktor Satansohn (m)(Edmund Edel)
17 Hans Trutz im Schlaraffenland (m)(Paul Wegener)

Other work:

19 Der lustige Ehemann (sc)(Leo Lasko)
20 Die Wohnungsnot (s)(co.sc)
28 The last command (based on 'an incident related by EL to Lajos Biro')(Josef von Sternberg)
30 The vagabond king (d. add scenes when original director not available)(Ludwig Berger)
33 Mr. Broadway (app)(Johnny Walker)
36 Desire (p)(Frank Borzage) Of the films made at Paramount while EL was head of production, this appears to have been the only one he monitored throughout and on which he took a credit; he also directed a few retakes.
I loved a soldier (unfinished)(p)(Henry Hathaway) This was to have been the second of EL's 'personal' productions at Paramount; however, following allegations of extravagance, he was replaced as production chief by William Le Baron, and filming on 'I loved a soldier' was brought to a halt.
42 The meanest man in the world (d. retakes) (Sidney Lanfield)
Know your enemy: Germany/Here is Germany (sup) (Gottfried Reinhardt) It is not clear how closely EL was associated with this War Department propaganda film; some sources maintain that he actually wrote and directed it. The film itself appears to have been shelved on completion and never put into distribution.
45 A royal scandal/GB Czarina (p)(Otto Preminger) EL prepared the script and directed rehearsals, but was pronounced by doctors as unfit to make the film; remake of 'Forbidden paradise', 1924.
Where do we go from here (bit as mutinous sailor)(Gregory Ratoff)
46 Dragonwyck (uncred p)(Joseph L. Mankiewicz) EL declined a credit on this film after disagreements with Mankiewicz.
48 The fighting O'Flynn/The O'Flynn (sc contributions)(Arthur Pierson) Douglas Fairbanks Jr. was preparing this film, his own production, at the same time as acting in 'That lady in ermine'; he has stated in interview that EL made several suggestions regarding the screenplay.
83 To be or not to be (remake of EL's 1942 film, with EL acknowledged in the credits) (Alan Johnson)

NOTE: EL often appeared in the trailers of his films, e.g. the ones for 'The merry widow' (apparently this trailer boasted a special title, 'Happy days'), for 'Ninotchka' and 'The shop around the corner'.

problematica:

13 Das Mirakel (alleged act)(Max Reinhardt) EL's alleged connection with this and the following Reinhardt film has now been thoroughly ruled out.
Eine venezianische Nacht (alleged act)(Max Reinhardt)
Meyer auf der Alm (alleged act) There is no firm evidence that this film was ever made.
14 Meyer als Soldat (alleged act/sometimes alleged d) There is no firm evidence that this film was ever made.
Serenissimus lernt Tango (alleged act)(Stellan Rye) There is no firm evidence that this film was ever made.
15 Marionetten (alleged act/sometimes alleged d) (Richard Lowenbein) Ernst Matray, the producer of the film, denied any Lubitschian involvement.
Wie ich ermordet wurde (alleged act)(Louis Ralph) Apparently a mix-up of some kind with 'Als ich tot war', d. EL, 1916.
16 Leutnant auf befehl (alleged act)(Danny Kaden) It has been firmly established that EL is not in this film.
18 Mania (alleged d) But this film was directed by Eugen Illes.
Fuhrmann Henschel (alleged d) No such film; this was a stage play.
19 Das Schwabemadle (alleged d) But Georg Jacoby directed this film.
20 Medea (alleged d) Never made.
Die tolle Rikscha (alleged d) Never made.
21 Vendetta (alleged d) Never made.

NOTE: Among the mountain of material on Lubitsch, we are particularly indebted to the book 'Lubitsch' by Hans Helmut Prinzler and Enno Patalas, filmography by Wolfgang Jacobsen (Verlag C.J. Bucher, Munich, 1984).

My project with Lubitsch is frankly revisionist. Whilst regretfully I cannot comment on the German movies, since I have not seen them within reliable memory, the American movies seem to me to constitute a very uneven body of work. Moreover, the famed Lubitsch touch - a way of intimating events rather than showing them - is part of the problem. It can be 'amusing' (e.g. telescoping a romantic evening into a series of shots of clocks

at different times, with appropriate voice-offs, in 'Trouble in paradise'), it can even be funny (e.g. the increasing numbers of cigarette girls producing increasing roars of Russian approval from behind the hotel rooms in 'Ninotchka'). But at other times it is closer to the cinematic equivalent of 'nudge, nudge' and, since it always avoids showing the interaction of the characters, it can also serve as a convenient way of evading scenes or moments which are emotionally problematic. In 'Angel' Lubitsch withholds the reaction shots of first the lover (Melvyn Douglas) and then the husband (Herbert Marshall) when each, at different points in the movie, realises that Dietrich is Douglas's mystery-woman Angel. It's as if he simply couldn't handle the intensity required.

For almost all Lubitsch films have a problem: the director engages with and approves of the frivolous, and is embarrassed by and denigrates the serious. At its most pronounced - in e.g. 'The merry widow' or 'That uncertain feeling' - it's as if Lubitsch has needed to make the characters silly in order to cope with them at all. But even a 'major' work like 'Ninotchka' clearly has as its project the conversion to frivolity of Ninotchka. And few films escape the problem. One quite magnificent exception is 'The marriage circle', in which the characters have a depth quite uncharacteristic of most of his work and there is a profound undertow to the comedy of manners he so expertly displays. But in 'One hour with you', the sound remake, the undertow is completely evacuated and the film becomes just an amusing little frolic, elegant but empty. This is not a plea for Serious Comedy, but a question of attitude: repeatedly Lubitsch seems to have such difficulty in taking his characters seriously that he distances himself, viewing them with an amused ironic superiority. 'Trouble in paradise' is another typical example. Most of it is lightweight froth, but then Herbert Marshall falls in love with Kay Francis, whom he has been setting up to rob. Although much of this is choreographed behind closed doors (the touch), for a few scenes the film develops a complexity and intensity at odds with the rest of it. But it is short-lived: feelings are set aside and the two players part with ironising speeches about what might have been, Francis even allowing herself to be robbed. With relief, Lubitsch returns to the froth.

'Angel', however, is different. Whilst everything in the movie is unmistakably Lubitsch, here - despite my earlier reservations - he

Lubitsch and Charles Rosher filming ROSITA (1923)

genuinely engages with the complexities of romantic passion and adulterous impulses. At the same time, his penchant for intimation rather than announcement works admirably in the opening scenes, where it is clearly a high class Parisian brothel Dietrich is visiting. The implications for her past are indeed remarkable and, given that Douglas meets and becomes obsessed with her believing her to be a lady of the premises, the undertow to this film is close to 'Belle de Jour'. (Later, we note, Dietrich tells Marshall of a dream in which he beat her - and she liked it.) And although such an extraordinary scenario could scarcely be followed through - even in a subtext - the film continues to work at a level of intensity rare indeed in Lubitsch, only copping out - inevitably in view of the Production Code - at the end.

In 'To be or not to be' Lubitsch goes so far as to make a comedy about the Nazi invasion of Poland. And yet, however shocking this was at the time, in retrospect it works, not least because, even as Hitler is mercilessly satirised, the tension of the war-time setting is not lost. And Lubitsch's preference for evading the serious is here brilliantly accommodated by investing it in a troupe of actors for whom hilarious self-indulgence is simply par for the course. At the other extreme, his First World War melodrama, 'The man I killed', is, quite uncharacteristically, a remarkably powerful and intense little film, well analysed by Jean-Loup Bourget in MONOGRAM 5.

With all other American Lubitsch I have reservations, sometimes serious. ('Cluny Brown' is one of the most engaging, but Richard Haydn's shopkeeper is caricatured beyond belief; 'Heaven can wait' has some marvellous scenes, but its project - Ameche tells the story of his life in order to forgive himself for his sins - is distinctly indulgent.) And so, although I would not wish to deny Lubitsch some very considerable achievements, he seems to me rather less than the great director film history maintains.

Michael Walker

1013 GEORGE LUCAS

Born Modesto, California, 1944. Full name George Walton Lucas Jr. Attended John Muir School and Downey High School. As a teenager, won several motor racing trophies. 1962: seriously injured in car crash. 1964: graduated from Modesto Junior College with 'associate in arts' degree; to University of Southern California to take film course. In senior year, formed Sunrise Productions with Christopher Lewis (son of Loretta Young) but without result. 1966: graduated from USC with BA degree in cinema. Worked as assistant to editor Verna Fields; colleague was fellow asst ed Marcia Griffin. 1967: won Warner Bros scholarship, to spend six months at studio as observer; appointed administrative assistant to Francis Ford Coppola during making of 'Finian's rainbow'. 1969: formation by Coppola of American Zoetrope company, with Lucas as vice-president; married Marcia Griffin. 1970: withdrew from American Zoetrope; formed Lucasfilm Limited (pc1 below). 1973: following success of 'American graffiti', formed the Star Wars Corp. (pc2). 1975: formed Industrial Light and Magic as subsidiary of Lucasfilm, subsequently credited for special effects work on numerous films. 1980: formed further subsidiary Sprocket Systems Inc., engaged in cinematic

Grierson, that King of Showmen, wouldn't miss this opportunity...

The war came. Like all technicians, like everybody else in Great Britain, Len Lye mobilised his talent. He did a series of propaganda pictures. First, 'Swinging the Lambeth walk', an experiment in the use of the optical printing machine. It came off a hundred per cent and delighted audiences during those gloomy days, and I have no doubt will delight you as well. 'Kill or be killed' is pure documentary. Its dramatic suspense is exceptional as well as its great simplicity. It will last and who knows? perhaps in a few years it will be shown again as an exponent of the horrors of war. 'Kill or be killed' keeps also, in a slow tempo, the same sense of rhythm that we find in 'Colour box'. The patterns of the bracken, as the camera crawls in the woods, could have been designed by Len Lye himself in any of his earlier films...

Part of the text of an introductory lecture given by Alberto Cavalcanti when presenting programmes of Lye's work in Holland and Denmark; reproduced in SIGHT AND SOUND, Winter 1947-48.

1018 DAVID LYNCH

Director. Born Missoula, Montana, 1946. During childhood, lived in Sandpointe, Idaho; Spokane, Washington; Boise, Idaho; and Alexandria, Virginia - attended high school at latter. Graduated 1964, spent a year studying at Corcoran School of Arts, Boston; and Museum School, Boston. Worked as shop assistant, engineer and janitor. 1966: to Pennsylvania Academy of Fine Arts, Philadelphia. Awarded grant by American Film Institute to make 'The grandmother'. 1969: left Academy; worked as printer. 1970: attended Center for Advanced Film Studies, Los Angeles. 1971: began work on 'Eraserhead'; various odd jobs during production, including newspaper delivery. Brother-in-law of director Jack Fisk. Also cartoonist - strip 'The angriest dog in the world' appearing in Los Angeles READER. For GB television, wrote and presented 'Ruth roses and revolver' (documentary on surrealism for series Arena, d. Helen Gallacher, 87).

67 one-minute animated film, made as entry in Pennsylvania Academy 'experimental painting and sculpture' contest
The alphabet (s)(+sc/'filmed by', i.e. ph/ed/anim/des/sd)
70 The grandmother (m)(+sc/ph/ed/anim/co.sd/act)
76 Eraserhead (+sc/p/ed/p des/sp eff/co.sd eff)
80 The elephant man (GB)(+co.sc/co.sd des)
84 Dune (+sc/bit as driver)
86 Blue velvet (+sc/co.songs)

From the claustrophobic no-man's-land of 'Eraserhead' through the meticulously recreated Victorian London of 'The Elephant Man' to the small-town substantiality of 'Blue velvet', Lynch has given us a series of vivid portraits of the darker side of life. With a painter's eye - as we know, he seeks, modestly, to associate himself with the surrealists - he creates not only disturbing but uniquely peculiar worlds. 'Eraserhead' is compounded of dream-like images in such a free-floating way that it largely defies

Lynch and author Frank Herbert at start of filming DUNE (1984)

analysis: it's really an avant-garde film which made the cross-over to cult movie and, as such, can be worried over for symbolic meaning almost shot by shot. 'The Elephant Man' is firstly an analytical view of Victorian society: each scene has its insights into the ideological structures of that world, as John Merrick journeys from fair-ground freak, gawped at by the masses, to medical specimen, 'studied' by the scientists, to celebrity, patronised by the bourgeoisie. But, through the force of its images and sounds (Lynch's sound-tracks are in themselves 'rich and strange'), the film also has an allegorical feel, with e.g. a high/low, heaven/hell axis as in a medieval mystery play. The burning fires associated with the villainous night porter then reappear in the images of fire that echo through 'Blue velvet', marking the crucial moments of Jeffrey's descent into a nightmare world that is also, to some extent, a reflection of what is inside himself. And, even though it is grounded in the everyday reality of an only technically fictitious US small-town, much of 'Blue velvet', too, is 'like a dream'. Jeffrey's investigation is framed by two shots (tracking into the severed ear; tracking out of his own ear) which narratively mark it off as 'other', after which he 'wakes up'. But then the hilarious over-the-top happy ending which follows suggests, in its own unbelievability, the greater force of the nightmare that has gone before. The sense of going through the ear into 'another reality' is highly characteristic of Lynch. A track through an orifice into a different 'narrative space' - often accompanied by a distinctive roaring sound - is a recurrent feature of his films, mediating the complex psychic-narrative shifts of 'Eraserhead' and, in 'The Elephant Man', taking us through the eye-hole in Merrick's mask into his dream. Finally, at the risk of stating what, for some people, is only to be expected: all the Lynch films that I've seen (which excludes 'Dune') seem to have profoundly Oedipal trajectories. Steve Jenkins' Monthly Film Bulletin review (April 1987) discusses this a propos 'Blue velvet', and both 'Eraserhead' (this would be my interpretation) and 'The Elephant Man' end with mystical reunions with the 'lost mother'.

Michael Walker

1019 CAROL LYNLEY

Actress. Born New York City, 1942. Real name Carole Jones. Attended 14 schools in and around the Bronx area. Ballet lessons from age 7; took part in televised dance competition; spotted by modelling agency, became child model, using name Carolyn Lee. 1953: television debut in episode of series 'Danger'. 1955: toured in road show production of 'Anniversary waltz'; as a Carolyn Lee was already member of Equity, obliged to amend name, viz. (Caro)lyn-lee. 1957: Broadway debut in 'The potting shed'. 1958: acclaimed for Broadway performance in 'Blue denim' (d. Joshua Logan); contract with 20th Century-Fox. Early television work includes 'Alice in Wonderland' (for Kraft Television Theatre; d. Murray Holland, 56) and 'Whatever happened to Miss Illinois?' (for Alcoa Premiere; d. Paul Stewart, 62). Telefeatures: 'Shadow on the land' (Richard Sarafian, 68), 'The smugglers' (Norman Lloyd, 68), 'The immortal' (Joseph Sargent, 69), 'Weekend of terror' (Jud Taylor, 70), 'The cable car murder/Cross current' (Jerry Thorpe, 71), 'The night stalker' (John Moxey, 71), 'The elevator' (Jerry Jameson, 73), 'Death stalk' (Robert Day, 74), 'Fantasy island' (pilot for series; d. Richard Lang, 77), 'Having babies II/Lady doctor' (Richard Michaels, 77), 'The cops and Robin' (Allen Reisner, 78), 'The beasts are on the streets' (Peter Hunt, 78), 'Willow B: women in prison' (pilot for series; d. Jeff Bleckner, 80) and 'In possesion' (in GB; for series Hammer House of Mystery and Suspense; d. Val Guest, 82). Has appeared in eps of numerous series - Enigma, Alfred Hitchcock hour, The invaders, Kojak, Police woman, Charlie's Angels, The fall guy, etc.

58 The light in the forest (Herschel Daugherty)
59 Holiday for lovers (Henry Levin)
Blue denim/GB Blue jeans (Philip Dunne)
Hound-dog man (Don Siegel)
61 Return to Peyton Place (José Ferrer)
The last sunset (Robert Aldrich)
63 The stripper/GB Woman of summer (Franklin J. Schaffner)
Under the yum yum tree (David Swift)
The cardinal (Otto Preminger)
64 Shock treatment (Denis Sanders)
The pleasure seekers (Jean Negulesco)
65 Harlow (Alex Segal)
Bunny Lake is missing (GB)(Otto Preminger)
66 The shuttered room (GB)(David Greene)
67 Danger route (GB)(Seth Holt)
The helicopter spies (tv)(Boris Sagal)
68 Cotter (Paul Stanley)
69 The Maltese bippy (Norman Panama)
Once you kiss a stranger... (Robert Sparr)
Norwood (Jack Haley Jr.)
71 Beware! The blob/GB Son of blob (Larry Hagman)
72 The Poseidon adventure (Ronald Neame)
75 The Four Deuces (William H. Bushnell Jr.)
76 Flood (tv)(Earl Bellamy)
77 The Washington affair (Victor Stoloff)
Bad Georgia road (John C. Broderick)
The cat and the canary (GB)(Radley Metzger)
79 The shape of things to come/H.G. Wells' The shape of things to come (CAN) (George McCowan)
82 Vigilante (William Lustig)
Balboa (James Polakof)
87 Dark tower (Freddie Francis)

THE SHUTTERED ROOM (1966)

NOTE: Some CL filmographies credit her with an appearance in the Japanese film 'Gojira tai Mekagojira/Godzilla vs. the bionic monster/ Godzilla vs. the smog monster' (Jun Fukuda, 1974). The cast does include a Western actress, Barbara Lynn (or 'Beru-Bera Lin' as some sources have it) but so far as we know, this is not CL in disguise. Two other phantom titles: 'Out of control', which seems to have been a working title for 'The Washington affair' (77) and 'Todos los dias un dia' (allegedly late 70s) about which we can discover nothing whatever.

...About the only preparation I need for a role is to believe in it. I find that if I believe in it the audience will believe in it. It's easy for me to believe in a part. I suppose it might be better if I questioned the role more. I practically always believe I am the person I'm playing. Even playing the writer in 'Return to Peyton Place', though I didn't understand what I was doing, I felt natural in the part. I didn't have to be a writer to play one; I could pretend I was one. I didn't believe in the situations or in the people. In the middle of making the picture I got married, so I look back on the picture through a sort of haze... The day of my scene with Tuesday Weld was the day of my wedding. I was married at 9:15 in the morning and then I went back to the set and did the scene with Tuesday 22 times... Acting isn't easy. Being a good actress is as difficult as being a good waitress, but the pay is better.

Interviewed by Lillian and Helen Ross in the book 'The player' (Simon & Schuster, New York, 1962).

1020 DONALD McALPINE

Born Australia, 1934. 1962: after a career as physical education and science teacher, joined Australian Broadcasting Commission Television as assistant cameraman, becoming director of photography in 1965. 1968: appointed chief cinematographer of Film Australia. Photographed US telefeature 'The children of An Lac' (John Llewellyn Moxey, 80).

As director:

76 The crew (s) Documentary on the making of

The unkissed man (s)(st)
Hurdy gurdy (s)(st)(Hal Roach)
Thundering toupees (s)(st)
Madame Q (s)(st)(Hal Roach)
Feed 'em and weep (s)(st)(Fred L. Guiol)
The big squawk (s)(st)(Warren H. Doane)
Dad's day (s)(st)(Hal Roach)
Man o' war (s)(st)(Lewis R. Foster)
Perfect day (s)(st)(James Parrott)
Snappy sneezer (s)(st)(Warren Doane)
Crazy feet (s)(st)(Warren Doane)
They go boom (s)(st)(James Parrott)
Bacon grabbers (s)(st)(Lewis R. Foster)
Angora love (s)(st)(Lewis R. Foster)
Sky boy (s)(st)(Charles Rogers)
Stepping out (s)(st)(Warren Doane)
The hoose-gow (s)(st)(James Parrott)
Berth marks (s)(st)(Lewis R. Foster)
Leaping love (s)(st)(Warren Doane)
Unaccustomed as we are (s)(st)(Lewis R. Foster)
The real McCoy (s)(st)(Warren Doane)
30 Night owls (s)(st)(James Parrott)
Blotto (s)(st)(James Parrott)
Brats (s)(st)(James Parrott)
All teed up (s)(st)(Edgar Kennedy)
Below zero (s)(st)(James Parrott)
Fast work (s)(st)(James W. Horne)
Hog wild/GB Aerial antics (s)(st)
(James Parrott)
38 The cowboy and the lady (co.st)(H.C. Potter)
40 My favorite wife (co.st/+ 'A Leo McCarey Production')(Garson Kanin) LM was to have directed this film but was prevented from doing so after being seriously injured in a car crash.
63 Move over, darling (co.st bas: remake of 'My favorite wife')(Michael Gordon)

Other work:

17 Robinson Crusoe (m)(property boy)
20 Virgin of Stamboul (asst d)(Tod Browning)
21 Outside the law (asst d)(Tod Browning)
22 Under two flags (asst d)(Tod Browning)

Although most critics - e.g. Robin Wood in his notes for the June '87 NFT McCarey season - tend to associate McCarey primarily with comedy, this is only part of the story. Setting aside the Laurel and Hardy shorts and the '30s features centred round the comedy stars (all of which owe more to the individual comics and their routines than to McCarey, however vital his contributions), the twelve movies he directed from 'Ruggles' on owe as much to melodrama as to comedy. It is, moreover, a distinctive melodrama: wistful, gentle, affective - what Charles Affron has called the 'cinema of sentiment'. Generically, McCarey's work is typically characterised by a play between comedy and this 'sentimental' melodrama, with a wistful undertow to the comedies and a comic thread to the melodramas. Common to all his films, however, is a remarkable feeling for his characters: Renoir's oft-quoted observation that McCarey understood people. This shows in a number of ways: in a delicacy and sensitivity of his intimate moments; in his generosity towards certain human foibles and failings, but a critical perceptiveness about others (notably selfishness and inflated self-esteem); and, above all, in his allowing awkwardness and embarrassment (almost taboo in the cinema: except, of course, for comedy) to enter into and complicate his character interactions. Well known for his relaxed rapport with his players, McCarey communicates the feelings of his characters - through looks, expressions and gestures as much as words - with a rare directness.

McCarey was accorded a credit 'A Leo McCarey Production' (which, whatever its factual basis - see Lubitsch entry in FD 36 - indicated artistic status) on most films from 'Make way for tomorrow' and, after succesfully selling the story of 'Cowboy and the lady' to Goldwyn, had a hand in all his scripts from 'Love affair' on. In addition, he was renowned for his ability to improvise on the set. Accordingly, it seems probable that the films he made were more personally inflected than those of most Hollywood directors. Adding to the twelve directed movies the two others McCarey contributed to during the key years, links can be shown by grouping the films in pairs. There are two comedies about the clash between 'high society' and the not-so-wild west ('Ruggles', 'Cowboy and the lady'), two classic screwball comedies with the 'comedy of remarriage' (Stanley Cavell's term) structure ('Awful truth', 'My favorite wife'), two family melodramas about the generation gap ('Make way', 'My son John'), two family comedies about the problems of one partner's do-goodism ('Good Sam', 'Rally 'round the flag, boys'), two love stories ('Love affair' and its remake 'Affair to remember'), two Catholic movies about priests and the community ('Going my way', 'Bells of St. Mary's'), two movies set against a war-torn background ('Once upon a honeymoon', 'The devil never sleeps').

Since these are evidently not the only, or necessarily the most obvious ways of grouping the films, a few comments are in order. (1) Its reputation notwithstanding, 'My son John' is only secondarily an anti-communist film; it is primarily about the conflict between an intellectual son and an anti-intellectual superpatriotic father, with the mother, caught in between, reduced to near breakdown by the tensions. (And, insofar as it is anti-communist, it clearly subverts itself, Dean Jagger's father being far more bigoted than Robert Walker's son.) The parents - the irascible, hostile father; the over-protective, soothing mother - can readily be seen as extensions of those in 'Make way'. (2) Structurally 'Devil never sleeps', McCarey's other anti-communist film, is closest to 'Going my way', with the main focus on the relationship between two priests of different generations and with France Nuyen's character close to an amalgam of those of Rise Stevens and Jean Heather in the earlier movie. But the war-torn background (China 1949) provides a similar sort of ideological disturbance to that in 'Honeymoon' (Europe 1938/40), a disturbance which McCarey in both films handles unconvincingly. This shows in his tendency to preach (Americanism in 'Honeymoon', Christianity in 'Devil') and in such details as treating the death of the villain as a joke (this is particularly offensive in 'Devil'). (3) The father's do-goodism in 'Good Sam' is patently extreme, putting extraordinary stress on his wife; the mother's in 'Rally round' is little more than an excess of civic-mindedness. But both films dramatise a consequence of the do-goodism in terms of sexual frustration. In his piece on McCarey in 'American Directors, Vol 1', Jean-Pierre Coursodon extends this: 'Most of his plots revolve around a denial - either voluntary or imposed by circumstances - of ... sexual and/or emotional fulfilment'. But his implied conclusion, that McCarey preferred to keep sex repressed, although compelling (e.g. Bing Crosby's priest and Ingrid Bergman's nun in 'St. Mary's' as McCarey's ideal couple), neglects, in 'Good Sam' (especially) and 'Rally round', the strong sexual attraction McCarey conveys between his married couples.

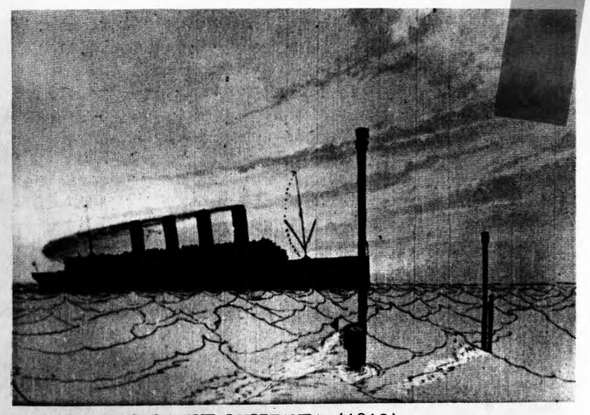
The most frequently recurring McCarey character is, almost certainly, the Catholic priest. But he is run a close second by the sexually wayward (usually teenage) girl, who focuses the problem, for McCarey, of the family and sexuality. Her conflict with parents and other authority-figures is often a major point of disturbance in the movies, and although she is treated comically in 'Rally round' and left unabashed about her sexuality in 'Make way', McCarey usually ensures she is recuperated into marriage: 'Going my way', 'Good Sam', 'Devil never sleeps'. The final scene of his final film triumphantly brings together priest and wayward girl in a Catholic ritual of recuperation: baptism. But the film resists the recuperation: the child is the result of rape, the girl has married the (opportunistically reformed) rapist only because he is the father, she herself clearly still loves the priest. A full analysis of McCarey would, I suspect, reveal many such ideological problems.

Michael Walker

1023 WINSOR McCAY

Director/animator. Born Spring Lake, Michigan, 1871; died 1934. Full name Winsor Zenis McCay. Studied at Ypsilanti Normal School; worked in father's sawmill. Moved to Chicago, worked for poster company. 1889: to Cincinnati; designed adverts and posters for Vine Street Dime Museum. 1891: joined Cincinnati COMMERCIAL TRIBUNE as reporter/illustrator, drew pictures for comic strip 'Tales of the jungle imps', written by Felix Fiddle (apparently not a pseudonym for WM). 1903: to New York. Staff illustrator for EVENING TELEGRAPH and SUNDAY HERALD. Wrote and drew series of strip cartoons, some under pseudonym 'Silas', viz. 'Dream of the rarebit fiend', 'Poor Jake', 'Little Sammy Sneeze', 'The story of Hungry Henrietta', 'Pilgram's progress' and - a particular success - 'Little Nemo in Slumberland'. 1906: devised vaudeville routine, turning out 'lightning sketches' of members of the audience and other subjects. 1908: stage version of 'Little Nemo' (book by Harry B. Smith, music by Victor Herbert). 1911: contract with Hearst newspapers, drawing single-panel cartoons; began to incorporate animation in vaudeville act. 1914: obliged to discontinue stage activities when Hearst organisation invoked exclusivity clause in contract; signed distribution deal with William Fox for animated output. Son Robert McCay collaborated on some later work.
The following titles are all shorts, and were all written, directed and (co-)animated by WM.

11 Little Nemo (Intended primarily as a component of WM's vaudeville act, but also shown separately.)
12 How a mosquito operates/The story of a mosquito (Again, primarily an adjunct to WM's stage act.)
14 Gertie the trained dinosaur (The third and last of WM's 'vaudeville' cartoons.)
Gertie the trained dinosaur (+app) Revised version, produced after WM had negotiated



THE SINKING OF THE LUSITANIA (1918)

distribution deal with Fox; incorporates specially shot - by J. Stuart Blackton - live-action prologue and inter-titles to replace WM's stage patter.
16 Winsor McCay and his Jersey skeeters (+app) Revised version of 'How a mosquito operates', 1912, again with live-action prologue.
18 The sinking of the 'Lusitania'
20 The centaurs (This and the next two titles are just fragments, running a few minutes only. It is not clear whether WM abandoned them in their present state, or whether they were finished but have survived only partially. Dating is approximate.
Gertie on tour
Flip's circus
21 Dream of the rarebit fiend The pet
Dream of the rarebit fiend Bug vaudeville
Dream of the rarebit fiend The flying house
(This film is credited to Robert Winsor McCay, WM's son.)

Film about:

77 Remembering Winsor McCay (s)(John Canemaker)

On the day when that great arbitration committee in the sky hands down its verdict as to which of the many contenders truly pulled away the chocks on the practice of film animation, there's a fair chance that Winsor McCay is the man they'll ask to step forward. It's a point for the specialists - the Blacktonites and Cohlophiles - to wrangle over; but however McCay's status as pathfinder is finally assessed, what is most important about his work is the way it stands up on its own merits, regardless of any historical context. The technical fluency of his films - in an age when animation meant endless hours of shoulder-hunched, retina-straining toil, rather than just plugging in a Xerox machine - along with their strikingly individual tone, seem the product of a fully-matured medium, rather than of one in its very infancy. Thus too McCay's characters: the adventures of a bashful dinosaur or a berserk mosquito ought to succeed rather than precede, in the cartoon bestiary, tales of the more traditional rabbits and rodents.

Like all movie pioneers, McCay was a Victorian artist, with his roots in an era which, increasingly, we understand only imperfectly. His gleefully morbid imagination, most unforgettably

"According to schedule, I was to have been a literat along about this time. Various matters have interfered. I read too much. The credit manager at the Penwick, a speakeasy, was too lenient. I set myself too high a standard. I talk too much and so my ideas appear in print or on stage before I get around to writing them, sometimes to uttering them. A man can't write in a living room full of children. My critical faculty has prospered at the expense of my creative (some word meaning the same thing as faculty, which it would be bad writing to repeat in the same sentence). The war did things to my generation. Hollywood gets you. I graduated from college too young."

Herman J. Mankiewicz, "On Approaching Forty", HOLLYWOOD REPORTER, October 17, 1936.

Excuses, excuses. Mank was full of them, along with alcohol, gambling debts, and devastatingly witty remarks cast to the four winds. He finally reached eminence, of course, with 'Citizen Kane', though public and critical recognition of his contribution was flattened by the Orson Welles band wagon. As a past newspaper man and San Simeon guest, Mank was well versed in his subject, and his cynical wit gave a uniquely bilious tone to the dialogue. He earned his Hollywood spurs with sprightly titles for silents, and was still slotting extremely daft jokes into his films in the late 40s ("What are you doing for lunch?" asks Melvyn Douglas in 'A woman's secret'; "Eating," replies flippant Jay C. Flippen - Nicholas Ray must have held his head in shame). Mockery for Mank was a way of life, and also a way of professional death: right from the start he failed to take Hollywood, or his own talent, seriously. He peaked in the early 30s, when he served as the indulgent producer of Paramount's maddest movies - 'Million dollar legs' and the Marx Brothers romps; after that, bits and pieces for various studios before they all fired him, and a lone colossus without a successor. Geoff Brown

1062 JOSEPH L. MANKIEWICZ

Born Wilkes-Barre, Pennsylvania, 1909. Full name Joseph Leo Mankiewicz. 1913: family moved to New York; attended Public School 64 and Stuyvesant High School. 1924: to Columbia University, majoring in English; director-to-be Chester Erskine was fellow student. 1928: after graduation, travelled to Berlin as assistant correspondent for Chicago TRIBUNE; employed by film studio UFA translating inter-titles into English for foreign release. 1929: returned to US; contract as writer with Paramount. 1933: contract as writer/producer with MGM. 1943: contract as writer/producer/director with Fox. 1953: formed production company Figaro, bought out by Fox in 1961. Television credits: 'Carol for another Christmas' (p/d, 1964) and 'A letter to three wives' (sc bas; d. Larry Elikann, 1985). Stage work includes 'La Boheme' (directed by JLM at Metropolitan Opera House, New York, 52); 'The square root of wonderful' (d. Jose Quintero for JLM's Figaro Company, 57); 'The man in the dog suit' (uncred script contributions, 58); 'Applause' (70; based on JLM's script 'All about Eve'). JLM formed in 1947 a company called Pelican Productions, apparently for some theatrical endeavour in Los Angeles - further credits not known. Radio work as director includes two episodes of Screen Directors Playhouse - 'A letter to three wives' (49) and 'The ghost and Mrs. Muir' (51). Married to former stage actress Rosa Stradner from 1939 until her suicide in 1958. Father of writer Tom Mankiewicz (born 1942), whose credits include 'Live and let die' (Guy Hamilton, 73) and 'The eagle has landed' (John Sturges, 76). Brother of Herman J. Mankiewicz, uncle of Don M. and Francis Mankiewicz.

As director:

46 Dragonwyck (+sc)
Somewhere in the night (+co.sc)
47 The late George Apley
The ghost and Mrs. Muir
48 Escape (GB)
A letter to three wives (+sc)
49 House of strangers
50 No way out (+co.sc)
All about Eve (+sc)
51 People will talk (+sc)
52 5 fingers
53 Julius Caesar (+sc)
54 The barefoot contessa (+sc/pc)
55 Guys and dolls (+sc)
58 The quiet American (+sc/pc)
59 Suddenly, last summer (GB)
63 Cleopatra (+co.sc)
67 The honey pot (+sc)
70 King: a filmed record... Montgomery to Memphis (connecting sequences only; co.d Sidney Lumet)
There was a crooked man... (+p)
72 Sleuth (GB)

As producer:

36 Three godfathers (Richard Boleslawski)
Fury (+uncred co.st)(Fritz Lang)
The gorgeous hussy (Clarence Brown)
Love on the run (W.S. Van Dyke)
37 Double wedding (Richard Thorpe)
The bride wore red (Dorothy Arzner)
Mannequin (Frank Borzage)
38 Three comrades (Frank Borzage)
The shopworn angel (H.C. Potter)
The shining hour (Frank Borzage)
A christmas carol (Edwin L. Marin)
39 The adventures of Huckleberry Finn/Huckleberry Finn (Richard Thorpe)
40 Strange cargo (Frank Borzage)
The Philadelphia story (George Cukor)
41 The wild man of Borneo (Robert B. Sinclair)
The feminine touch (W.S. Van Dyke)
Woman of the year (George Stevens)
42 Cairo (uncred)(W.S. Van Dyke) JLM disliked the finished film to such an extent that he insisted on having his name taken off the credits.
Reunion/Reunion in France/GB Mademoiselle France (Jules Dassin)
44 The keys of the kingdom (+co.sc)(John M. Stahl)

NOTE It can no doubt be taken for granted that JLM contributed to the shooting scripts of all the above.

As writer:

29 The dummy (titles)(Robert Milton)
Close harmony (titles)(John Cromwell/A. Edward Sutherland)
The man I love (titles)(William A. Wellman)

Unidentified, Freddie Young at camera, continuity girl Olga Brooks, Mankiewicz, assistant producer Fred Fox and Rex Harrison on set of ESCAPE (1948)

The studio murder mystery (titles)(Frank Tuttle)
Thunderbolt (titles)(Josef von Sternberg)
River of romance (titles)(Richard Wallace)
The mysterious Dr. Fu Manchu (titles) (Rowland V. Lee)
The Saturday Night Kid (titles)(A. Edward Sutherland)
The Virginian (titles)(Victor Fleming)
Fast company (dial)(A. Edward Sutherland)
30 Slightly scarlet (co.sc/co.dial)(Louis Gasnier/ Edwin H. Knopf)
The social lion (adapt/dial)(A. Edward Sutherland)
Only saps work (dial)(Cyril Gardner/Edwin H. Knopf)
31 The gang buster (dial)(A. Edward Sutherland)
Finn and Hattie (dial/+photograph of JLM used on a magazine ad)(Norman Taurog/Norman Z. McLeod)
June moon (co.sc/co.dial)(A. Edward Sutherland)
Skippy (co.sc/co.dial)(Norman Taurog)
Forbidden adventure/Newly rich (co.sc/co.dial) (Norman Taurog)
Sooky (co.sc/co.dial)(Norman Taurog)
32 This reckless age (sc/dial)(Frank Tuttle)
Sky bride (co.sc/co.dial)(Stephen Roberts)
Million dollar legs (st/co.sc/co.dial) (Edward Cline)
If I had a million
(Charles Ruggles ep., aka 'The china shop') (st)(James Cruze)
(Wynne Gibson ep., aka 'The streetwalker') (st)(Ernst Lubitsch)
(George Raft ep., aka 'The forger')(st) (Stephen Roberts)
(W.C. Fields ep., aka 'Rollo and the roadhogs')(sc)(Norman Taurog)
(Gary Cooper ep., aka 'The three marines') (co.sc)(Norman Z. McLeod)
JLM also contributed to the linking story of this film. See also Norman Z. McLeod entry in this issue and the James Cruze entry in FD 9.
Wild Horse Mesa (uncred co.sc)(Henry Hathaway)
According to Hathaway, JLM worked on the love scenes.
33 Diplomaniacs (st/co.sc)(William A. Seiter)
Emergency call (co.sc)(Edward L. Cahn)
College humor (uncred sc contribution)(Wesley Ruggles)
Too much harmony (sc)(A. Edward Sutherland)
Alice in Wonderland (co.sc)(Norman Z. McLeod)
34 Manhattan melodrama (co.sc)(W.S. Van Dyke)
The Scarlet Empress (uncred minor sc revisions)(Josef von Sternberg)
Our daily bread/GB The miracle of life (dial) (King Vidor)
Forsaking all others (sc)(W.S. Van Dyke)
35 I live my life (sc)(W.S. Van Dyke)
48 The pirate (uncred co.sc)(Vincente Minnelli) None of JLM's work was used.
80 The budding of Brie/Sunsex Boulevard (uncred sc bas)(Henri Pachard) Unofficial hardcore sex remake of 'All about Eve', 1950.

NOTE: JLM denies any participation in the scripting of the following Jack Oakie films, all of which have been mentioned elsewhere as titles on which he worked uncredited:

30 Paramount on parade (Dorothy Arzner/Otto Brower/Edmund Goulding/Victor Heerman/Edwin H. Knopf/Rowland V. Lee/Ernst Lubitsch/ Lothar Mendes/Victor Schertzinger/Edward Sutherland/Frank Tuttle)
The sap from Syracuse/GB The sap abroad (A. Edward Sutherland)
31 Dude ranch (Frank Tuttle)
Touchdown/GB Playing the game (Norman Z. McLeod)

Other work:

29 Woman trap (bit as reporter) (William A. Wellman)
58 I want to live! (pc)(Robert Wise)
63 The directors (s)(app)(p. Nat Greenblatt)
84 George Stevens A filmmaker's journey (interviewee)(George Stevens Jr)

Film about:

83 All about Mankiewicz (W.GER)(Luc Beraud)

NOTE: It appears that a 30 minute educational short was prepared in 1953 using extracts from JLM's 'Julius Caesar' along with footage of the film in production.

Speaking of his films ('Cahiers du Cinéma 178'/ 'Cahiers in English 8'), Mankiewicz has called them films théâtraux, films that 'could have been plays in the theatre'. Whilst this is obviously not literally true, Mankiewicz uses the expression to focus on the script, which he sees as crucial to a finished film as the play-text is to a staged play. Equally he indicates where, artistically, his allegiance lies. On the one hand, he turns to the theatre for properties; on the other, he scripts in a theatrical manner. Whereas the works of other directors who have been considered theatrical will show this primarily in the performances and mise-en-scène (Sirk, Kazan), Mankiewicz shows it, above all, in the 'literariness' of his scripts. It is evidently a certain sort of theatre he aligns himself with: a bourgeois theatre addressing a 'cultured' audience. Untypically for Hollywood, his films tend to possess educated characters who articulate

and debate the issues at stake, and these are the characters to whom Mankiewicz is attracted. In 'The quiet American', Murphy's eponymous 'hero' is simply too vacuous to be of interest to Mankiewicz, whereas Redgrave's journalist assumes the mantle of a tragic hero, tortured and flawed. Equally, Mankiewicz resists, on most occasions, Hollywood's generic thrust towards melodrama. 'The barefoot Contessa' has the familiar rags to riches to heartbreak pattern of many failed Cinderella stories, movies of which are usually rendered as melodrama, e.g. 'A star is born', 'Caught'. But Mankiewicz's mode of narration - his complex of flashbacks with different narrators - distances us from Maria. The melodrama operates at one remove, recounted rather than dramatised.

In an off-the-cuff observation, Laura Mulvey has produced a stimulating insight into Mankiewicz's movies: that they often focus on a character who attempts to 'take over' his/her world by fitting everyone else into his/her 'script', but 'life louses up the script'. (Bogart's line from 'Contessa', which she believes Mankiewicz himself has used in an interview.) In fact, the script is not always 'loused up'. 'All about Eve' is structured as a sharp exposé of Eve's ruthlessness in executing her script, but, with the exception of her compromise with Addison (who refuses to take the part she allocates him and effects his own re-write), her take-over is successful. And 'The ghost and Mrs. Muir' could be seen to have alternative scripts, both successful: one male (the dead sea captain uses Mrs. Muir literally to write his script, a bawdy autobiographical novel); one female (from a portrait, Mrs. Muir 'dreams up' the romantic figure of the captain's ghost, who takes care of her financial problems and whom she joins, at death, in eternity). However, the scripts of almost all the other Mankiewicz would-be-usurpers do fail. Addie Ross's letter to the three wives is one of the most sophisticated, since each of the wives fears that Addie has been successful - at her expense. And Harrison's in 'The honey pot' is probably the most fiendishly plotted, as he models his master crime on 'Volpone'. As for 'Sleuth', it is in effect a duel of script and counter-script between the two protagonists.

Mankiewicz on set of CLEOPATRA (1963)

The notion of a 'take-over by scripting' is more than one character simply seeking to manipulate others, it's planning a whole scenario, allocating roles, working out motivation. Indeed, the notion even reflects back on Mankiewicz's own process of scripting. The complex narrative articulations of his most characteristic films can be seen to draw attention to the createdness of the fictional world. Such a concept permeates 'Contessa', in which Bogart's writer/director not only speaks constantly of scripting, but also refers to staging (the funeral) and lighting (the moon as Maria's key light).

'Contessa', like 'Quiet American', in fact reverses the scripting notion: in both the central characters are themselves the victims of others' scripts. In 'Quiet American' Redgrave narrates the story of the young American only to discover, at the end, that both he and the American have been puppets in a master-script by the communists. And, in 'Contessa', there is a succession of would-be scripters, but it is Brazzi's Prince Charming himself who is the most heartless. Marrying Maria because her beauty will make a fitting epitaph to his doomed aristocratic line, he never for a moment considers her feelings, attributing everything to fate: 'che sarà sarà'. It is not life that louses up the script, but overweening male ego, an ego that would rather kill than face up to its own duplicity.

Finally, what of Mankiewicz's mise-en-scène: is it really as 'pedestrian' as Andrew Sarris has claimed? Whilst one would agree with him that 'Contessa' is visually no 'Lola Montes', the film has more visual felicities than may, at first sight, be apparent. For example, two dissolves, one visualising Maria's crossing of the threshold from backstreet Madrid to movie stardom has her becoming, momentarily, a ghost; the other superimposing the chauffeur with whom she will later seek to extend the Torlato-Favrini family line over the gallery row of family portraits. Both moments resonate with meaning.

Michael Walker

1063 ANTHONY MANN

Born San Diego, California, 1906; died 1967. Real name Emil Anton Bundsmann. Moved to New York at age ten. While attending public schools, directed/acted with Young Men's Hebrew Association; acted in Central High School production 'Alcestis' (filmmaker-to-be Dore Schary was also in cast). 1922: left school, worked for Westinghouse Electric but soon concentrated solely on theatre. Handyman and bit player with The Stagers company. Subsequently with Triangle Theatre, Greenwich Village and, throughout 1920s, assistant stage manager/performer with various stock companies and burlesque theatres. Circa 1930: general stage manager with Theatre Guild. Also organised own stock company about this time. Broadway debut as director (credited as Anton Bundsmann) with 'Thunder on the left' (33). Later productions include 'Cherokee night' (at Federal Theatre, Harlem, 1936) and 'So proudly we hail' (Broadway, 36). 1937: directed early NBC television transmission; under contract to David O. Selznick as talent scout; directed screen tests for Selznick productions. (About this time was working under the name Anton Mann.) 1941: signed by Paramount; spent a year at studio learning cinema technique; present as 'observer' during shooting of e.g. 'Sullivan's travels' (Preston Sturges, 41). Second wife (1956-63) was actress Sarita Montiel, with whom AM formed company Antonia Productions in 1958, intending to film a Philip Yordan script 'Ripe fruit'.

As director:

42 Dr. Broadway
Moonlight in Havana
43 Nobody's darling
44 My best gal
Strangers in the night
45 The great Flamarion
Two o'clock courage
Sing your way home
46 Strange impersonation
The bamboo blonde
47 Desperate (+co.st)
Railroaded!
T-men
48 Raw deal
49 Reign of terror/GB The black book
Border incident
Side street
50 Devil's Doorway
Winchester '73
The Furies
It's a big country (Jean Hersholt ep, aka 'The load') Deleted before release, this ep has never been seen publicly.
51 The tall target
Bend of the river/GB Where the river bends
52 The naked spur
53 Thunder Bay
The Glenn Miller story
54 The far country
Strategic Air Command
55 The man from Laramie
The last frontier
56 Serenade
57 Men in war
The tin star
58 Man of the West
God's little acre (According to contemporary trade papers, AM, Erskine Caldwell, Philip Yordan and Sidney Harmon had formed a production company for the making of this film. In the event, only Yordan's Security Pictures is credited on screen.)
60 Cimarron
61 El Cid
64 The fall of the Roman empire
65 The heroes of Telemark
68 A dandy in aspic (GB)(+p) After AM's death, Laurence Harvey directed the remaining 11 days of the shooting.

Uncredited direction:

48 He walked by night (Alfred Werker)
AM completed the film, directing the exteriors featuring Richard Basehart, including the first murder; the scene where Basehart is ambushed at Whit Bissell's workshop; the scene of Basehart extracting a bullet from himself; and the final chase and shoot-out in the storm drain - altogether about one-third of the film.
51 Quo vadis (Mervyn LeRoy) AM directed the burning of Rome sequences.
57 Night passage (James Neilson) Started by AM who left the project soon afterwards.
60 Spartacus (Stanley Kubrick) AM was fired from the film after 8 days shooting over "artistic differences". He directed the opening scene of the slaves toiling on the mountain and the scenes of Kirk Douglas' arrival at the gladiator school - about 7 or 8 minutes in the film's final version.

Anthony Mann and author Erskine Caldwell shooting GOD'S LITTLE ACRE (1958)

As writer:

49 Follow me quietly (co.st)(Richard O. Fleischer)
One or two sources maintain that AM also directed parts of this uncredited, but we have found no confirmation that this was so.

From the time, circa 'T-men', that Mann gained sufficient artistic control to make films the way he wanted, he emerged as a director with not only a striking visual style but also a peculiar intensity. This intensity stamps both his characters and his narratives: his bitter, obsessed heroes and his remarkable scenes of climax and violence. His films noirs of the '40s are characterised, too, by a sense of the precariousness of life - his characters move in worlds in which death is alarmingly close. In both 'T-men' and 'Border incident' the hero is obliged to look on helplessly whilst his partner/friend is murdered, a motif which is made even more powerful in the noir western 'The Furies' when the heroine's lover is hanged by her father. The swamp sequence in 'Border incident' - the hero falls in; his partner, going to rescue him, is then himself slowly sucked in, so that both men are thrashing around helplessly - is not only one of Mann's great sequences, but a paradigm of his noir world.

Commendable though a number of these early noir movies are, it is in the western - above all the

(top) Gary Cooper and Anthony Mann filming MAN OF THE WEST (1958); (bottom) Mann and photographer Robert Krasker shooting THE FALL OF THE ROMAN EMPIRE (1964)

series with Stewart and its culmination in 'Man of the West' with Cooper - that Mann's chief claim to fame lies. In Stewart, an actor capable of rendering inner passion and violence with extraordinary intensity, Mann found his ideal hero. Whether with a past as a badman which inexorably returns to hound him ('Bend of the river', 'Man of the West') or isolated from society by his obsessive quest for revenge ('Winchester 73', 'Naked spur', 'Man from Laramie') or plain unsociability ('Far country'), Mann's western hero is a man who drives on, feverishly, painfully, until he is purged of his furies and achieves a desperate sort of relief. And, even though he is morally less flawed, Ryan's hero in 'Men in war' is no less relentless, driving his platoon on a journey to nowhere through the terrain of war, the men whittled down, one by one.

Jim Kitses' seminal essay in 'Horizons West' discusses Mann's westerns with considerable insight, and there is little point in simply echoing him. There is, nevertheless, a feature of the films that Kitses does not really stress: that Mann's westerns have a sense of 'immediacy' which is highly distinctive, involving the spectator in the action in a very direct way. It's as if Mann uses his camera not simply to capture and dramatise the action but, at key moments, makes it part of the action. In 'Laramie', when a blind and demented Donald Crisp rides his horse towards Stewart, shooting wildly, the movement of the travelling shot behind Crisp is dynamically played against the rooted figure of Stewart. Equally, at the climax of 'Laramie', when Stewart is driving Kennedy to help him push the wagon of rifles off the cliff before the Indians arrive, and a lesser director would have relied entirely on cross-cutting to generate suspense, Mann's camera seems to thrust with the actors, dramatically heightening the involvement. Coupled with a dazzling ability to stage and orchestrate a scene of explosive action dynamically (e.g. the saloon shoot-out in 'Bend of the river'), it follows that Mann has given us some of the most exciting sequences on film. At the same time, he has also given us some of the most painful: the shooting of Stewart's hand in 'Laramie' (well described by Kitses) and the extraordinary fight in 'Man of the West' in which Cooper not only savages Jack Lord but sets about humiliating him beyond endurance, relentlessly tearing his clothes off.

Although, 'Men in war' aside, Mann's other '50s films tend to pale beside his westerns, 'Glenn Miller' deserves mention as an engaging biopic and 'Serenade' as a surprisingly effective melodrama (generically, it's another Warners' reworking of the 'Rhapsody in blue'/'Humoresque' plot) in which Lanza's opera singer is driven to breakdown by the emotional ravaging of Fontaine's femme fatale and then painstakingly restored to health by Sarita Montiel's nurturing woman. (In Cain's novel, the prototype of the femme fatale is a man. Now, Cain's view of women is unpleasant enough, but he is neurotically hostile to what he considers 'deviance' (foreigners, socialists) and he presents the character with a loathing which has to be read to be believed. The 'excess' of Fontaine's ruthlessness/heartlessness etc. can be seen as a spillover from Cain's hysterical homophobia.)

In the '60s, Mann 'graduated' to the epic. As epic directors go, he was undoubtedly one of the more able, but the tension and fire of his work at its best was too often dissipated in the epic requirement of massiveness of scale and spectacle. Whilst, to a fair degree, his visual flair remained, the sense of vital immediacy was only intermittent, e.g. in the tournament duel in 'El Cid'. Mann had made the big time, but western buffs mourned the loss of the genre's most exciting director.

Michael Walker

With Mary Brian in THE ROYAL FAMILY OF BROADWAY (1930)

The royal family of Broadway (George Cukor/ Cyril Gardner)
31 Honor among lovers (Dorothy Arzner)
The night angel (Edmund Goulding)
My sin (George Abbott)
Dr. Jekyll and Mr. Hyde (Rouben Mamoulian)
Strangers in love (Lothar Mendes)
32 Merrily we go to hell/GB Merrily we go to - (Dorothy Arzner)
Make me a star (guest)(William Beaudine)
Smilin' through (Sidney Franklin)
The sign of the cross (Cecil B. DeMille)
33 Tonight is ours (Stuart Walker)
The eagle and the hawk (Stuart Walker)
Design for living (Ernst Lubitsch)
34 All of me (James Flood)
Good dame/GB Good girl (Marion Gering)
Death takes a holiday (Mitchell Leisen)
The affairs of Cellini (Gregory La Cava)
The Barretts of Wimpole Street (Sidney Franklin)
We live again (Rouben Mamoulian)
35 Les misérables (Richard Boleslawski)
Anna Karénina (Clarence Brown)
The dark angel (Sidney Franklin)
36 Anthony Adverse (Mervyn LeRoy)
Mary of Scotland (John Ford)
The road to glory (Howard Hawks)
36 A star is born (William A. Wellman)
Nothing sacred (William A. Wellman)
38 The buccaneer (Cecil B. DeMille)
There goes my heart (Norman Z. McLeod)
Trade winds (Tay Garnett)
The 400 million/China's 400 million (narr) (Joris Ivens/John Ferno) FM was also connected with the group History Today Inc. which supplied the money for this project.
40 Susan and God/GB The gay Mrs. Trexel (George Cukor)
Lights out in Europe (m)(narr)(Herbert Kline)
Victory (John Cromwell)
So ends our night (John Cromwell)
41 One foot in heaven (Irving Rapper)
Bedtime story (Alexander Hall)
42 China fights (narr)(T.M. Yuan)
Lake Carrier (s)(narr) For Office of Emergency Management
I married a witch (René Clair)
43 Black Sea fighters (English language version of Russian film - original title not known) (narr)(Vasili Belyaev)
44 The adventures of Mark Twain (Irving Rapper)
A salute to France (m)(narr)(Garson Kanin/Jean Renoir)
Soviet medicine at the front (narr) English language version of Russian film - original title and director not known.
Tomorrow the world (Leslie Fenton)
45 Valley of the Tennessee (s)(narr)(Alexander Hammid)
A pass to tomorrow (s)(narr)(sup. Joseph Krumgold) For United Jewish Appeal
Welcome home (s)(narr)
46 The best years of our lives (William Wyler)
47 The forgotten casualty (s)(narr) For New York University Bellevue Medical Center.
48 Another part of the forest (Michael Gordon)
An act of murder/Live today for tomorrow/The case against Calvin Cooke (Michael Gordon)
49 The Titan - the story of Michelangelo (English language version of Swiss film 'Michelangelo, das Leben eines Titanen', d. Curt Oertel, 1939)(narr)(Richard Lyford)
Christopher Columbus (GB)(David MacDonald)
50 It's a big country (in Episode Four, aka 'Four eyes')(Don Hartman)
51 Death of a salesman (Laslo Benedek)
53 Man on a tightrope (Elia Kazan)
Executive suite (Robert Wise)
54 The bridges at Toko-Ri (Mark Robson)
55 None shall make them afraid (s) For United Jewish Appeal
The island of Allah (narr)(Richard Lyford)
The desperate hours (William Wyler)
Alexander the Great (Robert Rossen)
56 The man in the grey flannel suit (Nunnally Johnson)
57 Albert Schweitzer (voice only; FM spoke the words of AS)(Jerome Hill)
59 Middle of the night (Delbert Mann)
60 Inherit the wind (Stanley Kramer)
61 The young doctors (Phil Karlson)
62 I sequestrati di Altona/The condemned of Altona (IT)(Vittorio De Sica)
63 Seven days in May (John Frankenheimer)
Ariel - the first international satellite (s) (narr)(Gene Starbecker) For NASA
65 Paintings in the White House - a close-up (s) (narr)(Robert Collinson)
66 Hombre (Martin Ritt)
69 ...tick...tick...tick... (Ralph Nelson)
73 The iceman cometh (John Frankenheimer)

In his early '30s films, March showed great fondness for the histrionic star entrance. He sweeps into the films, parodying Barrymore in 'Royal family', dramatising Death in 'Death takes a holiday', athleticising Browning in 'Barretts'. In 'Laughter', where D'Arrast and the script didn't allow him to sweep properly on his first appearance, he makes up for it later with an entrance at such a lick the other characters look highly bemused, and evidently by the time of 'Cellini' he had decided new forms of dramatic entrance were in order: he makes his first appearance shinning down a rope from a skylight.

Fan magazines would stress the intensity with which March would prepare for and throw himself into a role, and these star entrances register this in their excess - an excess which at times is close to a camp theatricality. Nevertheless, once he had calmed down, March showed himself capable of well modulated performances in a range of roles. But, although he may have wished for

HOMBRE (1966)

more challenges like 'Dr. Jekyll' - and his Mr. Hyde, phylogenetically regressed and hideously lascivious, still seems remarkable - he would seem to have been more popular exploiting his handsome looks in romantic roles in which he could be intense and brooding. With the sort of figure that looked good in period costume and military uniforms - standard iconographic dress of romantic fiction - and a resonant theatre-trained voice, March was repeatedly cast as a romantic hero opposite Hollywood's top female stars. And, although he was no Boyer, he was a great deal more effective as a romantic hero in the '30s than many, not least because he paid court to his heroines as if he really meant it.

Comedy came less easily to him: he could be charming, but lacked lightness of touch, and his comedies rely on dialogue and structure for their success. (He was, nevertheless, considered for 'Bringing up Baby'!) Then, in his middle age, a number of good character roles came his way and, adopting a more relaxed, reflective approach, he played them with commendable skill: Mark Twain, 'Best years of our lives', 'Death of a salesman'. His later film roles, however, seem a pretty mixed bunch. On the one hand, the stiffness and pomposity latent but generally controlled in his earlier work surfaces with a vengeance in 'Desperate hours' and 'Inherit the wind'. On the other, his besieged liberal US President in 'Seven days in May' is a concentrated and compelling performance, and his crooked Indian trader in 'Hombre', seedy and unredeemed, is a well-observed cameo.

Untypically for a Hollywood star, March kept up his work in the theatre, at least intermittently, although whether this lent him the 'respectability' that accrued to British actors sustaining both careers is difficult to determine. He wasn't a top star, stamping his personality on roles and films, but, at his best, was a fairly able actor, and his career overall is no mean achievement.

Michael Walker

1070 JOSEPH MONCURE MARCH

Writer. Born New York City, 1899; died 1977. Attended school in Lawrenceville, then studied at Amherst College, where his poetry attracted the attention of Robert Frost. WW1: served in US Army, stationed in France. Worked as feature writer for NEW YORK TIMES and as managing editor of THE NEW YORKER. Also music critic. To Hollywood in 1929, under contract first to MGM, then to Howard Hughes. Published book-length narrative poems 'The wild party' (28) and 'The set-up' (29). Also verse collections 'City autumn', '15 lyrics' and 'A certain wilderness' (68).

30 Journey's end (adapt)(James Whale)
Hell's Angels (co.st/dial)(Howard Hughes)
A man from Wyoming (co.st)(Rowland V. Lee)
31 Finn and Hattie (co.sc uncred)(Norman Taurog/Norman Z. McLeod)
32 Sky devils (co.screen st)(A. Edward Sutherland)
Hot Saturday (co.adapt)(William A. Seiter)
33 Madam Butterfly (co.sc)(Marion Gering)
Jennie Gerhardt (co.sc)(Marion Gering)
Hoop-la (co.sc/co.dial)(Frank Lloyd)
34 Two alone (co.sc)(Elliott Nugent)
Jealousy (co.sc)(Roy William Neill)
Transatlantic merry-go-round (co.add scenes/ co.add dial)(Benjamin Stoloff)
35 Let 'em have it/GB False faces (co.st) (Sam Wood)
36 And sudden death (sc)(Charles Barton)
Hideaway girl (co.sc)(George Archainbaud)
38 Her jungle love (co.sc)(George Archainbaud)
Flirting with fate (Frank McDonald)
39 Woman doctor (sc)(Sidney Salkow)
40 Forgotten girls (co.sc)(Phil Rosen)
Wagons Westward (co.sc)(Lew Landers)
Three faces West/The refugee (co.sc)(Bernard Vorhaus)
Lone Star raiders (co.sc)(George Sherman)
49 The set-up (narrative poem bas)(Robert Wise)
74 The wild party (narrative poem bas)(James Ivory)

Frankly, we resurrect March for his curiosity value, rather than out of any particular feelings of admiration. Few twentieth century poets can claim to have had any of their work adapted for a Hollywood movie, and here's a writer to whom it happened twice. According to one reference, March's verse was seen as complementary to the 'hard-bitten, hard-boiled prose' of Dashiell Hammett.

He'd carve you up like a leg of mutton
And drop you flat with a sock on the button.
....
Listen!
I saw dis Gray in d'gym
Pansy von't stay two rounds wit' him
Dey'll carry dat nigger out of d'ring
Vid his eyes shut
An' his guts in a sling!

On the whole, one would have to argue that here we are closer to Pam Ayres and 'I'd wish I'd looked after me teeth' than to anything by the author of 'Red harvest'. (Black Pansy, incidentally, is the protagonist of 'The set-up' before Robert Ryan was considered for the part.) March's ten year sojourn in Hollywood produced a random-seeming assortment

33 Secrets (sc)(Frank Borzage) Film begun by Marshall Neilan, from a screenplay by Salisbury Field and Leonard Praskins. This version was scrapped well into production, the director was replaced and FM, who had already worked on the 1924 version, was brought in to revise the script.
Peg o' my heart (adapt)(Robert Z. Leonard)
Dinner at eight (co.sc)(George Cukor)
The prizefighter and the lady/GB Everywoman's man (st)(W.S. Van Dyke II)
Going Hollywood (st)(Raoul Walsh)
35 Riffraff (st/co.sc)(J. Walter Ruben)
36 Camille (co.sc)(George Cukor)
37 Love from a stranger (GB)(adapt) (Rowland V. Lee)
The good earth (co.sc uncred)(Sidney Franklin) FM worked on this project at an early stage, when the director was to have been her ex-husband George W. Hill; after Hill's suicide, she asked to be taken off the film.
Stella Dallas (sc bas uncred)(King Vidor)
Knight without armour (GB)(adapt) (Jacques Feyder)
Jericho/US Dark sands (GB)(co.sc uncred) (Thornton Freeland)
39 Green hell (st/sc)(James Whale)
45 Molly and me (nov bas: 'Molly, bless her') (Lewis Seiler)
52 The clown (st bas: remake of 'The champ', 1931) (Robert Z. Leonard)
79 The champ (st bas: second remake)(Franco Zeffirelli)

NOTE 1: FM has stated that she contributed to the writing of many of the westerns made by her husband Fred Thomson. In an interview with DeWitt Bodeen (FILMS IN REVIEW, February 1969) she says, "I wanted no story credit for Fred's pictures, however, and I took none." But she concedes that she wrote many of them, along with another woman writer, Marion Jackson, who received proper credit where appropriate. "...You'll find all sorts of men's names listed as Fred's writers. 'Frank M. Clifton' was one I remember and he's nobody else but me. Some other pen-names Fred and I thought up were dillies. The main point is - the only credit I really want is for my work as Frances Marion." Accordingly, we list her 'Clifton' credits separately below. We have resisted speculating about some of the names credited with the writing on other Thomson movies but, as she suggests, there is certainly further pseudonymous work still to be identified. The following are the credits of 'Frank M. Clifton':

25 Ridin' the wind (sources disagree as to whether Marion Jackson or 'Clifton' is credited for story on this pictures) (Del Andrews)
26 The tough guy/GB His big pal (st)(David Kirkland)
Hands across the border (st)(David Kirkland)
Lone Hand Saunders (st)(B. Reeves Eason)
27 Don Mike (st)(Lloyd Ingraham)
Silver comes through (st)(Lloyd Ingraham)
Jesse James/GB The outlaw rider (st)(Lloyd Ingraham)
28 The pioneer scout (st)(Lloyd Ingraham/Alfred L. Werker)
The sunset legion (st/sc)(Lloyd Ingraham/Alfred L. Werker)
Kit Carson (st)(Lloyd Ingraham/Alfred L. Werker)

NOTE 2: One source cites FM for the screenplay of 'The flaming forties' (Tom Forman, 24) but this appears not to be so.

As actress:

15 Captain Courtesy (s)(doubled Winifred Kingston in horse riding scenes)(Hobart Bosworth)
The wild girl from the hills (s)
The jest of jealousy (s)
A girl of yesterday (Allan Dwan)

NOTE 1: A 'Francis Marion' acts in 'Little Lord Fauntleroy' (Alfred E. Green/Jack Pickford, 1921). This is not a Frances Marion acting credit, despite the coincidence of the Pickford connection, and the rendering of this name as 'Frances Marion in the AFI Catalog.

NOTE 2: The following films were directed by Lois Weber while FM was her protégée. FM seems to have functioned as script girl, general assistant and may also have played minor roles in some of the pictures.

14 The traitor
Like most wives
The hypocrites
False colors
It's no laughing matter
15 Sunshine Molly

Frances Marion's place as one of Hollywood's finest scriptwriters can scarcely be doubted: one merely has to look at her formidable list of credits. Unfortunately, however, apart from the obvious 'classics', her films are not readily available, and so my comments are restricted to a rather limited sample. Furthermore, almost all the examples of her work that I've seen are adaptations; quite often from 'strong' source material. And, even where she was the 'original author', on 'The champ' and 'Blondie of the Follies', others contributed to the finished screenplay: on 'Blondie', Anita Loos, no less, is credited with 'dialogue'.

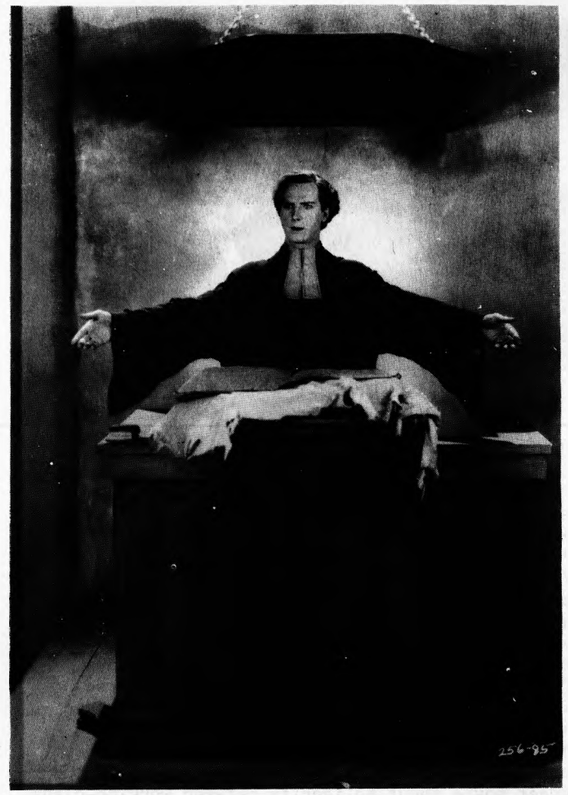
Marion's skill as an adapter was, nevertheless, exceptional. To read 'Stella Dallas' is to see how hard she worked to turn a novel which is quite objectionable in its class snobbery into a sensitive, sympathetic movie. (Almost all Marion's crucial changes are preserved in Vidor's '37 version - on which she fails to get a credit.) And, whilst I would accept some of Mark W. Estrin's criticisms - in 'The Classic American Novel and the Movies' - of her adaptation of 'The scarlet letter', Estrin ignores the importance of Marion's restructuring. The novel's narrative begins with Hester in prison because of her illegitimate child, and the reader only belatedly becomes aware that the father is Rev. Dimmesdale. By beginning the film earlier, so that we see the development of Hester's relationship with Dimmesdale, Marion sets up what she, in 'How to write and sell film stories', calls 'the plant': 'advance information which the reader or audience must have before the scene affected by it'. The sequence in the film when Dimmesdale returns to the village, discovers why Hester is in prison and is obliged to beg her publicly to reveal the name of the child's father has a terrific intensity, an intensity which the novel, having not yet revealed that he is the father, suppresses.

In adapting 'Anna Karenina' into 'Love', Marion's key decision lay in her selection of material: in effect, she detaches from the novel just one narrative thread - the Vronsky-Ahna-Karenin triangle - and dramatises it as a self-contained story. Given that Tolstoy's massive achievement could only be filmed after considerable pruning, Marion's solution works very well: not only do Garbo and Gilbert have the space to give the film their own considerable charge as stars, but the very restriction on the range of the narrative allows Marion to construct her own poetic associations. E.g. in 'Love' Anna and Vronsky meet when Anna's sleigh horse collapses in a snowstorm, which thus serves to anticipate the famous sequence - re-sited, but otherwise taken intact from the novel - when Vronsky's horse falls during the military races and Anna's distraught reaction gives away her love for him. One also feels that the extraordinary eroticisation of the relationship between Anna and her son was at least set up by Marion's screenplay.

On the debit side, Marion's adaptation of 'Barbara Worth' is disappointing. Wright's novel, blending an epic tale, mythical overtones, a politicised moral conflict and a personal story which echoes the moral conflict is a fine piece of exciting, melodramatic narrative, fully deserving of its huge best-seller status. But, in this instance, Marion's adaptation seems like a skeleton of the novel, lacking almost all of the latter's excitement and power. Her relative failure here points to her limitations: she is at her best with subtle/complex/intense interactions between a limited number of characters: epic sweep and political or mythical dimensions are alien to her. ('The wind' works in this respect because it concentrates the epic into the domestic.) This flaw is also in evidence in the fragmented, uncertain tone of 'Knight without armour', which rushes breathessly from crisis to crisis like Jeffrey Archer in full cry. E.M. Hull's 'The sons of the sheik' presented a rather different problem. With its plunging horses, smothered oaths and burning gazes - to say nothing of its author's predilection for having her heroine raped - it is a classic example of that brand of fiction Rachel Anderson writes about so memorably in her book 'The Purple Heart Throbs'. And even Frances Marion seems to have quailed before Hull's purple prose: certainly the finished film, trusting rather optimistically in Valentino as both father and son supplying the movie with the histrionics to compensate for the prose, is slight and puppet-like.

Predictably, the films of Marion's that are still shown are mostly those with either major stars (e.g. the Pickfords), or major directors or both. And so, we're seeing examples which are most likely to be from the top of the range. Certainly 'The Cossacks', despite Tolstoy as source and Gilbert as star, is pretty dull: George W. Hill was no Sjostrom or Goulding. Equally, however, one feels that Marion provided these top directors in particular with such excellent material that their task of making superb movies was greatly facilitated; movies such as Borzage's wonderful 'Lazybones' or Sjostrom's magnificent 'The wind'.

As regards authorship, Marion is not easy to pin down. There are very interesting links between 'Stella Dallas' and 'The champ', the latter reprising almost all the family-centred class conflicts of the former, only with the sexes reversed. (Each film ends with the expulsion - by



(top) Lars Hanson in THE SCARLET LETTER (1926); (bottom) Greta Garbo and Philippe De Lacy in LOVE (1927)

Marion Davies and Billie Dove in BLONDIE OF THE FOLLIES (1932)

death in 'The champ' - of the lovable, vulgar lower-class parent and the child being taken into the rich, respectable world of the far less sympathetic bourgeois parent.) And these films can in turn be linked with 'Stella Maris' and 'Cynara', in which the sympathetic lower-class figure sacrifices herself, thus enabling the bourgeois hero and heroine to have a happy ending. Marion is clearly drawn to these poignant losers, who would also include Buck Jones in "Lazybones", both the lovers in 'The scarlet letter', Gary Cooper in 'Barbara Worth', Garbo in her three films and Gish in 'The wind': until MGM imposed its happy ending. Of the films I've seen, the major exception to this sense that Marion's best characters are losers is 'Blondie', possibly the great movie about solidarity between working-class chorus girls, although the contributions here of Loos and Goulding may well have been the decisive factor. But, to recapitulate my original points: we cannot say too much about Marion's career until a great deal more research has been done. And, given her importance in Hollywood's history, it is surely time that such research was undertaken.

Michael Walker

1072 CHRIS MARKER

Born Neuilly-sur-Seine, France, 1921. Real name Christian-François Bouche-Villeneuve. Post-war, involved in founding the movement 'Peuple et Culture'. In 1950s, worked for publishers Editions du Seuil; edited series of books 'Petite planète'. 1966: formed production company Slon (or SLON: the name = the Russian word for 'elephant' and/or an abbreviation of Société pour le Lancement des Oeuvres Nouvelles) specifically for the production of 'Loin du Viêt-Nam'. 1968: Slon reactivated post-May '68 for the production and distribution of agit-prop material. Wrote play 'Veillée de l'homme et de sa liberté' (49). Books: 'Le coeur net' (novel, 50), 'Giraudoux par lui-même' (criticism, 52), 'Coréennes' (photographs, 62), 'Commentaires' (62), 'Commentaires II' (67 - this and the previous volume are collections of CM's film commentaries) and 'Le dépays' (82).

As director:

52 Olympia 52 (s)(+co.ph/comm)
53 Les statues meurent aussi (s)(+co.sc/co.comm/co.d Alain Resnais) Begun 1950; truncated version shown 1961, complete film finally shown 1968.
56 Dimanche à Pékin (s)(+ph/comm)
57 Lettre de Sibérie (+comm)
59 Les astronautes (s)(+co.sc/co.d Walerian Borowczyk)
60 Déscription d'un combat (+comm)
61 Cuba si! (+ph/comm)
62 La jetée (s)(+sc)
Le joli Mai (+interviewer/comm)
63 Liberté (m)(+ph/comm)
65 Le mystère Koumiko (+ph/ed/comm)
66 Si j'avais quatre dromadaires (m)(+ph - the film comprises 800 still pictures by CM/ed/comm)
67 Les mots ont un sens (m)(+comm)
La sixième face du Pentagone (s)(+co.ph/comm)
68 A bientôt, j'espère (m)(tv)(+co.sc/narr/pc/co.d Mario Marret)
69 Jour de tournage (m) On the making of 'L'aveu' - see below; released by Slon
70 La bataille des dix millions (+sc/comm/co.ed/pc)
74 La solitude du chanteur de fond (+interviewer/co.ed)
75 Carlos Marighela (s)(+interviewer)
On vous parle de Brésil (s)(+comm)
L'ambassade (s) Shot as an experiment on Super-8mm; unreleased.
77 Le fond de l'air est rouge (+conception/comm/ed/sd ed) A revised version with an added epilogue was shown on British television under the title 'A cat without a grin' (88).
81 Junkopia (s)(+sc/comm)
82 Sans soleil (+conception/ed/comm)
84 2084: vidéo-clip pour une réflexion syndicale et pour le plaisir (s)(+comm/uncred ed) Made on video for the trade union CFDT.
85 A.K. (+sc/ed/comm) Made during shooting of 'Ran', d. Akira Kurosawa, the subject of this film.
86 Hommage à Simone Signoret (A montage of extracts, apparently compiled by CM specifically for showing on the 'Césars' award night, but also screened subsequently at some film festivals.)

Slon productions:

69 Le 2e procès d'Arthur London (s) Another film arising from the shooting of 'L'aveu'.
Classe de lutte (s)
Rhodia (s)
Sochaux (s)
L'ordre régle à Simcaville (s)
70 Die Kamera in der Fabrik (s)
71 Le train en marche (m) Intended as a prologue for 'Le bonheur - see 'Other work' below - but also shown separately.
Le moindre geste (Jean-Pierre Daniel/Ferdinand Deligny)
72 La grève des travailleurs de Lip (s)

NOTE The above films are, with the one exception noted, credited collectively to Slon, in accordance with the group's anti-'auteur' policy. Publicity and distribution of their output were irregular; undoubtedly more titles were produced that we have managed to trace. Several of the films were shot by workers from the plants and factories mentioned in the titles. However, 'Le train en marche' and perhaps 'La grève des travailleurs de Lip' seem to be mainstream Marker.

As writer of commentaries:

56 Le mystère de l'atelier 15 (s)(+collaboration) (Alain Resnais/André Heinrich)
58 Les hommes de la baleine/Vive la baleine (s) (Mario Ruspoli) The latter title is that used for a reissue of the film (by Slon) circa 1970; in some references, CM is given as co-director on that version.
Django Reinhardt (s)(Paul Paviot)
Des hommes dans le ciel (s)(Jean-Jacques Languepin)
Le siècle a soif (s)(Raymond Vogel)
La mer et les jours (s)(Raymond Vogel)
63 ...à Valparaiso (s)(Joris Ivens)
65 Le volcan interdit (+co.ph)(Haroun Tazieff)
66 Rotterdam-Europoort/Rotterdam Europort/The Flying Dutchman (s)(HOL)(comm adapt on French version)(Joris Ivens)
67 Le coeur des pierres (s)(E. Bettetini)
73 Kashima Paradise (Yann le Masson/Benie Deswarte)

NOTE: The two collections of CM's commentaries published in book form contain a couple which never found their way on to a soundtrack - 'L'Amérique rève' and 'Soy México'. The former is sometimes stated to have been written, though not used, for François Reichenbach's 'L'Amérique insolite' (58); however, CM's notes in 'Commentaires' do not bear this out.

Other work:

55 Nuit et brouillard (m)(uncred collaboration) (Alain Resnais)
56 Toute la mémoire du monde (s)(collaboration) (Alain Resnais)
65 La brûlure de mille soleils (s)(ed) (Pierre Kast)
67 Loin du Viêt-Nam (collaboration on writing and production/ed/pc)(Jean-Luc Godard/Joris Ivens/William Klein/Claude Lelouch/Alain Resnais)
69 L'aveu (still ph)(Costa-Gavras)
71 La première année (i.e. Chilean film 'El primo ano')(preparation of French version/prologue/distribution by Slon) (Patricio Guzman)
Le bonheur (i.e. Russian film 'Schaste', 1934, reissued in France by Slon, with 'Le train en marche', 1971 above, used as prologue) (Alexander Medvedkin)
73 Les deux mémoires (co.ed/co.sd)(Jorge Semprun)
75 La batalla de Chile La lucha de un pueblo sin armas/La insurreccion de la burgesia/La bataille du Chili (CHILE)(collaboration on writing and production) (Patricio Guzman)
On vous parle de Flins (m)(ph)(Guy Devart)
La spirale (collaboration)(Armand Mattelart/Jacqueline Meppiel/Valérie Mayoux/Silvio Tendler/Pierre Flament)
76 La batalla de Chile La lucha de un pueblo sin armas Segunda parte: El golpe de estado/La bataille du Chili 2e parti: Le coup d'état (CHILE)(collaboration on writing and production)(Patricio Guzman)
78 Le recours de la methode/El recurso del metodo/Viva el Predidente! (French sub-titles) (Miguel Littin)
88 Les pyramides bleues (artistic adv)(Arielle Dombasle)

I don't know how many others I speak for when I say that the immediate effect of Marker's most characteristic films is to stoke up one's feelings of inadequacy. The diversity of topics he ranges over, the greased lightning speed at which he moves things along, the fusillade of cultural, political and historical references, from Prince Kropotkin to Brick Bradford - difficult to maintain cerebral self-esteem, as one flounders along in his wake. I remember an unsubtitled performance of 'Si j'avais 4 dromadaires' at the NFT, with the earphone commentator lagging a fatal ten seconds behind the film's narrator, and myself a steadily increasing number of lengths behind either of them. Here, for example, is a perfectly random half-minute from 'Sans soleil'. A few words and pictures to do with cookery as a visual art are followed by images from Japanese television. Close-ups fill the screens within the screen. "The more you watch Japanese television," says the narrator, "the more it seems to be watching you." One catches an echo here of "Do not gaze too long into the abyss, lest the abyss gaze into thee." Is something profound being touched on? No, he's probably just saying there are a lot of close-ups on Japanese TV. But there's no hanging about, because we've moved on to a montage of clips from another Japanese programme, featuring a bunch of strippers performing to no very satisfactory effect, since a shaky black blob has been superimposed over the various points of the exercise. "The censorship becomes the show, drawing attention to what it's meant to conceal, just like religion." What? Religion? 'Alf a mo, Chris, I can probably make sense of that, given a few seconds. But no, it's too late, for here are some excessively cute shots of cats in hats, and we're already being tugged along to the next item on the agenda.

Certainly one admires the tone, at once serious and informal, and cannot fail to be awed by the skill with which the most diverse footage, both pre-existing and specially shot, is stitched together. One simply wishes that he would be rather more discriminating with his damned pensées which, while frequently laced with wit and real insight, too often turn out to be half-baked, like the religious reference above, or just hot air mitigated by a pretty turn of phrase. Besides, the bustling pace, and this continual darting off down alluring side streets make it as hard for the audience to keep some sort of central theme in focus as, evidently, it often is for Marker himself.

And what are these central themes? Simply, Marker is a propagandist of the extreme (by English standards) left. However it's dolled up, what we're being advised over and again is: Marxism and most of its manifestations are good, capitalism, etc. are bad. The complexity of Marker's films exists within the monolithic simplicity of these propositions; and very quickly, one comes to appreciate that it is down the 'side streets' where his films' real rewards lie. (One other perennial theme is the supposed lovability of cats, a conviction which, as Philip Larkin suggested, "casts a shadow over even the most illustrious name.")

Marker's films up to the mid-60s constitute his 'light-hearted' phase, and find him browsing around in China, Siberia, Israel (things change...), Cuba, enthusing over those aspects he finds stimulating or inspiring and steering well clear of any that might be considered

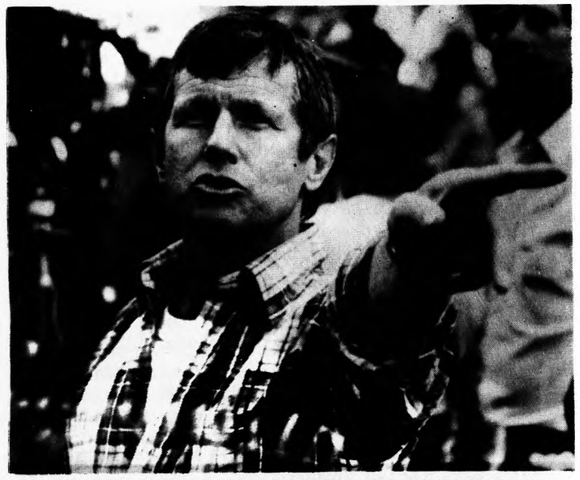
Benjy (s)(Fred Zinnemann)
52 trailer for 'The greatest show on Earth' (Cecil B. DeMille)
The greatest show on Earth (co.add ph)(Cecil B. DeMille)
Off limits/GB Military policemen (George Marshall)
53 House of wax (co)(André De Toth)
The charge at Feather River (Gordon Douglas)
54 King Richard and the crusaders (David Butler)
Drum beat (Delmer Daves)
Phantom of the rue Morgue (Roy Del Ruth)
55 Jump into hell (David Butler)
Illegal (Lewis Allen)
56 The steel jungle (Walter Doniger)
Serenade (Anthony Mann)
The ten commandments (co.add ph)(Cecil B. DeMille)
57 The Spirit of St. Louis (co)(Billy Wilder)
The left handed gun (Arthur Penn)
Johnny Trouble (John H. Auer)
58 Westbound (Budd Boetticher)
60 A fever in the blood (Vincent Sherman)
The sins of Rachel Cade (Gordon Douglas)

Marley's career breaks down into four phases. First of all there was his apprenticeship with Cecil B. DeMille; then came the most unexpected development, in terms of what one usually sees in the q.v. of Hollywood photographers: his 2-year stay in Hungary which resulted in perhaps his most distinctive collaboration, that with Paul Fejos. On his return to the US, he embarked on his third and longest phase, i.e. that spent under contract to major studios, thirteen years apiece, first at Fox then with Warners. This took in many lavish and sumptuous-looking productions - possibly stemming from his DeMille connection. Indeed, whenever Fox embarked on a project budgeted at anything above the studio average, Marley seems to have been the man they sent for. At Warners, his work shows startling versatility - taking in the chocolate-boxy 'Life with father', the sharply-lit thrillers like 'Kiss tomorrow goodbye' and 'Illegal', plus rugged Westerns both Scope ('Drum beat') and 3-D ('Feather River'). And finally came the ending of his career, which happened to coincide with the beginning of the end for the studio system: Marley seems to have ultimately found employment in the world of television - a slightly inglorious finale to a fairly glorious career.

J.C. Blake

1076 RICHARD MARQUAND

Born Llanishen, Cardiff, Wales, 1938; died 1987. Son of Labour politician Hilary Marquand, Member of Parliament for Cardiff East and (1951) Minister of Health in the Attlee government; brother is SDP politician David Marquand. Studied at Emmanuel School; spent a year at Université d'Aix-Marseille. Attended King's College, Cambridge; acted with University dramatic society, where contemporaries included actor Derek Jacobi; graduated with degree in modern languages. Circa 1959: joined Royal Air Force, serving in Far East. After demobilisation, settled in Hong Kong, working as television newsreader, chat show host and director of commercials. Returned to GB circa 1963; joining BBC as documentary director. Attached to BBC's Birmingham Film Unit, then with producer Brian Lewis. Work includes series 'Inside



Marquand directing RETURN OF THE JEDI (1983)

Australia' (+comm/co.d Charles Denton/Anthony Searle, 67). Circa 1969 began collaboration with writer/presenter James Cameron, directing/producing eps of series 'Cameron country'. Also directed e.g. eps of series 'Pilger' and 'Gosling's travels' during early 70s, and documentary 'Nixon's secret legacy' (75). To North America in mid-70s, gradually moving into the making of television dramatic films. In Canada directed 'Big Henry and the Polka Dot Kid' (76) and in US 'Luke was there' (for Learning Corporation of America, 77). Returned to GB, directed documentary 'ZAP - the weapon is food' (+co.p, 77) and worked as writer/producer/director on series 'The prizewinners' (77). Thereafter moved into area of theatrical features, having by that time directed an estimated 50 films for television. Died of stroke.

As director:

65 Do yourself some good (s) For Dairy Industry Training & Education Committee
73 Between the anvil and the hammer A film about the Liverpool police (s) For COI
78 The legacy/The legacy of Maggie Walsh
79 Birth of the Beatles (for television transmission in US)
81 Eye of the Needle
83 Return of the Jedi (US)
84 Until September (US)
85 Jagged edge (US)
87 Hearts of fire (US)(+p) At the time of writing, unreleased theatrically in US

As narrator:

76 Beowulf (Don Fairservice)

In his brief nine-year span as a feature film director, Marquand made seven films, but he remains, artistically, something of an enigma. Stylistically, his films are remarkably assured. His long documentary 'apprenticeship' evidently served him well: there is a vitality to his mise-en-scène which lends even his least interesting work ('Jedi', in my opinion) a verve and excitement. Despite the massive handicap inherent in his first two features - 'The legacy' because

of the hackneyed nature of the material; 'Birth of the Beatles' because of the impossibility of matching young actors to the all-too-familiar originals - both films, but especially the second, are lively, well-paced and stimulating to watch. Overall, he has a fluid, controlled style which only rarely (e.g. the opening sequence of 'Jagged edge') becomes mannered and excessive. His direction of actors, too, is often excellent: his films are littered with vivid little details of performance.

'Eye of the Needle' is certainly Marquand's best film: generically, a bizarre mixture of spy thriller and woman's film, but with a strong structural coherence, a coherence which is less in evidence in the arguably equally personal but less satisfying 'Jagged edge'. It is these two films which show most clearly - for better or worse - the auteurist side of Marquand. All his films (except, of course, 'Jedi', in which Lucas is self-evidently the auteur) have at least one sex scene - a common feature in modern cinema, but, in Marquand's case, with some unusual consequences. It is in 'Needle' and 'Jagged edge' that these consequences are focused. First, together with 'Beatles', they show sex leading to the death of the man. (Stu Sutcliffe's brain haemorrhage in 'Beatles'. In 'Hearts of fire', Rupert Everett's sex scene with Molly/Fiona Flanagan <u>almost</u> precipitates his death at the hands of the blind woman.) Second, together with 'Legacy', they depict sex between a normal person and one who is - albeit unwittingly in 'Legacy' - a 'monster'. (It was this auteurist reading of 'Jagged edge' which, for me, identified Bridges' Jack Forrester as the murderer.) The two contrasting sex scenes in 'Needle' are both between Lucy/Kate Nelligan and Faber/Donald Sutherland, but whereas in the first Lucy is experiencing the joy of sexual release after four years of sexless marriage, in the second she is making love to a man she now knows is her husband's murderer. And the way Marquand in this second scene <u>shows</u> Lucy's revulsion - which, at the same time, she is obliged to try and conceal - seems to me to reveal a fascination with the repulsiveness of sex with a murderer. The scenario is re-enacted in 'Jagged edge', with Teddy/Glenn Close coming to the realisation that she, too, has been sleeping with a murderer. And, in her case, her similarly fraught reaction is not to seek help, but to rush home and shower, desperately attempting to cleanse her body of her feeling of contamination. In other words, again it is her revulsion that is stressed. Together with the motif of sex leading to death, we can discern here a highly ambivalent attitude in Marquand to sexuality.

The third auteurist element in the two films is more positive. Together with 'Until September', they show the power of male duplicity: the ability to manipulate and exploit situations, but particularly women, for their own ends. Indeed, in 'Jagged edge' Jack's duplicity is the key to the movie: his murder plot depends on his being able to use his charm to deceive Teddy as his lawyer. (The key male characters correctly believe him guilty.) And 'Until September' - released only on video in the UK - albeit a very different kind of movie, has an intriguingly similar notion. On the surface, the film is a standard romantic melodrama - marooned in Paris, American heroine Mo/Karen Allen falls for French hero Xavier/Thierry Lhermitte - but, about half way through, it turns into a much more interesting movie. We see the ideology of Xavier's position exposed: Mo's role is to be an enthusiastic mistress 'until September' and, after that, a beautiful memory he can be wistful about when he feels sentimental. Since he is married, her feelings do not enter into the matter: she is simply one of his mistresses, to be enjoyed and then discarded at will. However, just as one is applauding the film for its exposé of the manipulations of the charming, sophisticated male chauvinist, there is a teeth-clenching cop-out when Xavier decides that it is 'true love' after all. The only positive thing about the ending is that Marquand was clearly unable to envisage life for his lovers after the final reunion.

A more elusive feature of Marquand's films is his use of visual motifs. In 'Needle', as Faber and David/Christopher Cazenove drive off in the truck together - the journey that will end with Faber murdering David - the camera tracks laterally to show, hanging in the foreground, the serrated blade of a saw. At the time the film was released, the image was mysterious, but, in retrospect from 'Jagged edge', it has a clear resonance: even before he made the later movie, Marquand had used the image of the jagged edge to herald death. But Marquand's most persistent visual motif is water: rainfall, bath scenes, scenes set alongside, on and in lakes, rivers and the sea. And this, too, is frequently handled expressively. Rain, for example, can heighten an already dramatic situation (e.g. Lucy's desperate flight from Faber in 'Needle', or the opening murder in 'Jagged edge') but can also be used poetically. In 'Beatles', George describes the rain as 'Liverpool crying'; in 'September', the rain outside during a late scene both expresses Mo's post-coital tristesse and serves as a metaphor for the change she discerns in her lover ('the weather changes so quickly'); and in 'Hearts' the rain falls on cue to express Molly's feelings when Parker/Bob Dylan heads off back to the States with an enigmatic 'Ah shit - I love you'.

Other forms of water can, however, be highly dangerous: the hero is trapped in a scalding shower and a woman drowns in the swimming-pool in 'Legacy', Faber almost drowns in the sea where he will later pitch David in 'Needle', and there are two accidental immersions - one precipitating a full-blown crisis - in 'September'. In Marquand's world, to be on or in water is to be vulnerable. When, in 'Jagged edge', Jack scatters his wife's ashs on the sea as if mourning her, he is at his most arrogant in his assumption of invulnerability. In auteurist terms, the setting underscores this: he <u>should</u> feel vulnerable. Finally, 'Hearts' provides the comic version: when Molly hauls Parker off skinny-dipping, he is a most reluctant participant, refusing to take off his clothes and then exiting rapidly from the water declaring that he's been bitten by a fish.

Had Marquand been a major directorial talent, seven films would, no doubt, have been sufficient for this to be apparent. As it is, one feels that he simply didn't make enough movies. However much one admires 'Eye of the Needle', one has to admit that no other Marquand film attains the same level of complexity and intensity. One can find excuses - two years making a Lucas adolescent fantasy, a largely unproductive preoccupation with the 'pop scene' - but the real point is that Marquand died prematurely, his potential unfulfilled.

Michael Walker

Ann Shirley and Barbara Stanwyck being filmed by (in foreground) King Vidor and Maté for STELLA DALLAS (1937)

The flame of New Orleans (René Clair)
It started with Eve (Henry Koster)
42 To be or not to be (Ernst Lubitsch)
The pride of the Yankees (Sam Wood)
They got me covered (David Butler)
43 Sahara (Zoltan Korda)
44 Cover girl (co)(Charles Vidor)
Address unknown (William Cameron Menzies)
Tonight and every night (Victor Saville)
45 Over 21 (Charles Vidor)
46 Gilda (Charles Vidor)
47 Down to earth (Alexander Hall)

NOTE: RM's first job as assistant cameraman is said to have been in Hungary, on a film called 'Kutato Samuel/Seeking Samuel' (Martin Garras, 1919, so it's alleged). However, records of Hungarian feature production for this period do not include such a title; possibly it was a short.

Other work

39 The Flying Deuces (production adv)(Edward Sutherland)
48 The return of October/GB Date with destiny (p)(Joseph H. Lewis)

As a director of photography, Maté's career was distinguished, and he provided both major and minor directors with the visual style and tone appropriate to their projects. From the heavy lens diffusion of 'Vampyr' (still possibly the film closest to the experience of a dream) to the sharp black and white contrasts of 'Gilda' (in which the carnival is merely one of the film's visual tours-de-forces) his range was considerable and the quality of his work usually consistently high.

As a director, however, his work is much less assured. Whilst there is an offbeat, oddball quality to some of his movies - the Freudian dreams and heavy psychologising of 'The dark past', the noir bleakness of 'D.O.A.', the end of the world apocalypse of 'When worlds collide' - his films in general have an unevenness which reveals the lack of a strong directorial personality. Amongst his more creditable achievements are 'No sad songs for me' and 'Mississippi gambler', but the former was scripted by Howard Koch and starred Margaret Sullavan, and the latter showed Universal sparing no expense in providing Tyrone Power with a suitable star vehicle, having acquired him from Fox for one movie only. In other words, both movies had a lot going for them independently of Maté. Nevertheless, Maté handles the unspoken drama which lies behind each narrative with a fair degree of intensity. In 'No sad songs', this hinges on the impact on her family of Sullavan's impending death; in 'Mississippi gambler' on the suppressed desire between Power and Piper Laurie, expressed in particular in a scene in which they look at each other across the floor of a New Orleans night club whilst a steamy Negro dance (one woman; four men) dramatises what is suppressed between them. Finally, a word for the minor but affecting 'Miracle in the rain', in which the traditionally 'harsh, cynical' view of city life simply evaporates in Maté's unselfconscious depiction of the sheer niceness of the central characters. These three films also suggest that Maté wasn't a bad director of actors. His talents as a director may have been limited, but there is enough of interest along the way in his films to warrant a sympathetic look.

Michael Walker

Fashions in love (Victor Schertzinger)
Wir schalten um auf Hollywood (German-language version of 'The Hollywood revue of 1929', d. Charles Riesner)(Frank Reicher)
30 Mon gosse de père (FR)(Jean de Limur)
L'énigmatique Monsieur Parkes (French-language version of 'Slightly scarlet', d. Louis Gasnier/Edwin H. Knopf)(Louis Gasnier)
Amor audaz (Spanish-language version of 'Slightly scarlet')(Louis Gasnier)
The Parisian (English-language version of 'Mon gosse de père')(Jean de Limur)
Soyons gais (French-language version of 'Let us be gay', d. Robert Z. Leonard)(Arthur Robison)
Morocco (Josef von Sternberg)
New Moon (Jack Conway)
31 The easiest way (Jack Conway)
Men call it love (Edgar Selwyn)
The front page (Lewis Milestone)
Friends and lovers (Victor Schertzinger)
The great lover (Harry Beaumont)
We tune in on Hollywood (s)(app)
32 Forbidden (Frank Capra)
Prestige (Tay Garnett)
Two white arms/US Wives beware (GB)(Fred Niblo)
Bachelor's affairs (Alfred L. Werker)
The night club lady (Irving Cummings)
Diamond cut diamond/US Blame the woman (GB) (Fred Niblo/Maurice Elvey)
A farewell to arms (Frank Borzage)
33 The circus queen murder (Roy William Neill)
Morning glory (Lowell Sherman)
The worst woman in Paris (Monta Bell)
Convention city (Archie L. Mayo)
34 Journal of a crime (William Keighley)
The trumpet blows (Stephen Roberts)
Little Miss Marker/GB Girl in pawn (Alexander Hall)
The great flirtation (Ralph Murphy)
The human side (Edward Buzzell)
Easy to love (William Keighley)
The mighty Barnum (Walter Lang)
Gold diggers of 1935 (Busby Berkeley)
35 Broadway gondolier (Lloyd Bacon)
36 The milky way (Leo McCarey)
Sing, baby, sing (Sidney Lanfield)
Wives never know (Elliott Nugent)
37 One in a million (Sidney Lanfield)
Cafe Metropole (Edward H. Griffith)
A star is born (William A. Wellman)
One hundred men and a girl (Henry Koster)
Stage door (Gregory La Cava)
38 The Goldwyn Follies (George Marshall)
Letter of introduction (John M. Stahl)
Thanks for everything (William A. Seiter)
39 King of the turf (Alfred E. Green)
Golden boy (Rouben Mamoulian)
The housekeeper's daughter (Hal Roach)
That's right - you're wrong (David Butler)
40 A bill of divorcement/Never to love (John Farrow)
Turnabout (Hal Roach)
Road show (Hal Roach)
41 Father takes a wife (Jack Hively)
42 Roxie Hart (William A. Wellman)
Syncopation (William Dieterle)
You were never lovelier (William A. Seiter)
43 Hi diddle diddle/Diamonds and crime (Andrew L. Stone)
Sweet Rosie O'Grady (Irving Cummings)
44 Step lively (Tim Whelan)
45 Man alive (Ray Enright)
46 Heartbeat (Sam Wood)

The bachelor's daughters/GB Bachelor girls (Andrew L. Stone)
I'll be yours (William A. Seiter)
47 Mr. District Attorney (Robert Sinclair)
The hucksters (Jack Conway)
48 State of the union/GB The world and his wife (Frank Capra)
49 My dream is yours (Michael Curtiz)
Dancing in the dark (Irving Reis)
50 To please a lady (Clarence Brown)
Across the wide Missouri (William A. Wellman)
51 The tall target (Anthony Mann)
52 The sniper (Edward Dmytryk)
53 Man on a tightrope (Elia Kazan)
54 Timberjack (Joseph Kane)
56 Bundle of joy (Norman Taurog)
The ambassador's daughter (Norman Krasna)
I married a woman (Hal Kanter)
57 The fuzzy pink nightgown (Norman Taurog)
Paths of glory (Stanley Kubrick)
60 Pollyanna (David Swift)
83 Zelig (newsreel app)(Woody Allen)

NOTE 1: The following titles have been incorrectly included in various previous filmographies: 'The bachelor girl' (Richard Thorpe, 29), 'The kiss' (Jacques Feyder, 29; doubtless a confusion with the 1916 film of that title listed above) and 'The man from yesterday' (Berthold Viertel, 32).

NOTE 2: Although we usually exclude actors' appearances in such series as Screen Snapshots, we should perhaps mention here the Snapshots ep. 'Hollywood's Mr. Movies' (d. Ralph Staub, 52) which is all about AM.

As production supervisor:

20 The silent barrier (William Worthington)

In 'A woman of Paris', the film that simultaneously launched him as a star and established his star persona, Menjou is introduced as 'a gentleman of leisure, whose whims have made and ruined many a woman's career'. The phrase suggests the city slicker, in opposition to Carl Miller's country boy 'hero'. But Menjou is much more attractive a figure than the traditional slicker, with a humour and charm, and, above all, a debonair insouciance, that makes Miller, by contrast, seem a boor and a bore. Indeed, Menjou's characterisation effectively subverts the movie: it becomes inconceivable that the heroine will return to Miller, who is thus required to shoot himself to free her for an ending in which she does 'good works' in the countryside. For the film's coda, Menjou's car drives past her unnoticed in a country lane and, in response to his friend's question as to her whereabouts, Menjou shrugs. Fourteen years later, in 'Stage door', Menjou - here a theatrical impresario - is again asked by a colleague towards the end of the film what became of one of his famous protegees. Once again Menjou has no idea, but his reflex is to lie: 'She's still around'. The answer not only has a powerful irony for the audience - Andrea Leeds has just committed suicide - but suggests the later film's undermining (amply confirmed elsewhere) of the Menjou character: still an inveterate ladies man, he is now shown as somewhat more unscrupulous in his relationships. An element of the trickster has entered his characterisations: he is more cynical and manipulative.

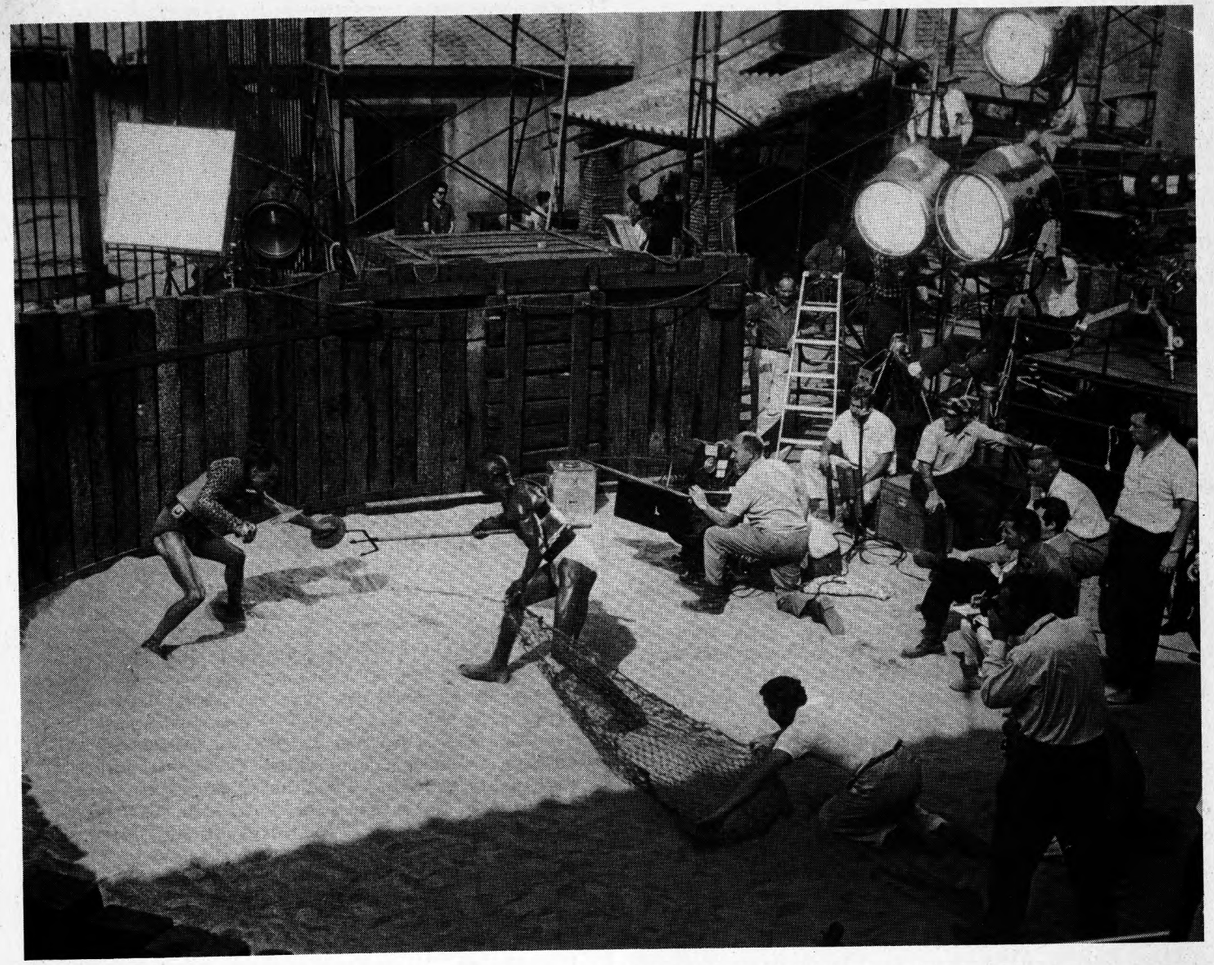
THE GRAND DUCHESS AND THE WAITER (1926)

In fact, the cynicism was apparent as early as 'The marriage circle', in which, seeking to free himself from marriage to Marie Prevost, he is only too keen to encourage Monte Blue's innocent dupe into a compromising situation with her. Bachelorhood, it would be fair to say, is Menjou's preferred status, and as late as 'State of the union' an exchange is there to point to the sexual advantages - Hepburn: 'You're a bachelor aren't you, Jim?'; Menjou: 'Theoretically, why?' Menjou developed his boulevardier persona through the '20s - notably in the St. Clair and D'Arrast movies - into the '30s, where the exploitative side of his ladies' man is shown in his succession of seductions of young ingenues: Stanwyck in 'Forbidden', Hepburn in 'Morning glory', Leeds in 'Stage door'. The films characteristically locate him in a position of power - politician; theatrical producer - which he is happy to abuse in his pursuit of the ladies. And, if 'Stage door', which I have already referred to in DOPE 32, brilliantly satirises the Menjou persona, the persona is also interestingly put in tension in 'Letter of introduction', in which the young woman whom Menjou seems to be involved with is his daughter.

In parallel with the archetypal Menjou roles are the so-called character parts: the editor in 'The front page', the Italian army surgeon in 'A farewell to arms', the studio head in 'A star is born', the race horse expert in 'King of the turf', the fight manager in 'Golden boy', the defence counsel in 'Roxie Hart'. In these, the trickster side of the Menjou persona is very much in evidence, as he manipulates people and events with greater or lesser ruthlessness. Smart, sociable, fast-talking, persuasive, manipulative and with a free and easy charm which he could turn on when required - Menjou was absolutely ideal as a politician, as Capra shows so effectively in 'State of the Union'. At the centre of the movie Capra places together two sharply contrasting scenes - one in which Menjou wheels and deals into the night with his political cronies in a smoke-filled room; the other in which Tracy and Hepburn have a wistful bedroom heart to heart. Tracy, the film's prospective presidential candidate, is simply the popular, speech-making man. Menjou, the professional politician, is the true figure of power.

In the '50s, as Menjou's parts came to include a number of villains - the would-be assassin of Lincoln in 'The tall target', the communist investigator in 'Man on a tightrope', the French general who plans the suicidal troop attack in 'Paths of glory' - the sociability and the charm are still here, seeking, usually unsuccessfully, to disarm. Although Menjou was only a middle-ranking star, he was undoubtedly an effective actor, and his roles show a strong consistency. Politics aside, the cinema would have been much the poorer without him.

Michael Walker



Kirk Douglas and Woody Strode being filmed in SPARTACUS (1960), crew includes Metty (seated, far right) and Kubrick partly visible on Metty's left.

Next time I marry (Garson Kanin)
39 The great man votes (Garson Kanin)
The girl and the gambler (Lew Landers)
Career (co.ph uncred: begun by RM who was replaced after a week's shooting by Frank Redman)(Leigh Jason)
The spellbinder (Jack Hively)
Bad lands (co.ph uncred: again, film was begun by RM and completed by Frank Redman)(Lew Landers)
Everything's on ice (Erle C. Kenton)
Three sons (Jack Hively)
That's right - you're wrong (David Butler)
40 Scrappily married (s)(Arthur Ripley)
Curtain call (Frank Woodruff)
Irene (Herbert Wilcox)
Dance, girl, dance (Dorothy Arzner)
Sunk by the census (s)(Harry D'Arcy)
Too many girls (co.ph uncred: stood in for credited ph. Frank Redman while Redman was attending his father's funeral)(George Abbott)
No, no, Nanette (Herbert Wilcox)
41 A girl, a guy, and a gob/GB The navy steps out (Richard Wallace)
Sunny (Herbert Wilcox)
Weekend for three (Irving Reis)
Four Jacks and a Jill (Jack Hively)
42 Joan of Paris (Robert Stevenson)
Framing father (s)(Charles E. Roberts)
Mexican Spitfire sees a ghost (Leslie Goodwins)
The magnificent Ambersons (co.ph uncred)(Orson Welles) RM shot the film's revised ending, d. Robert Wise.
The big street (Irving Reis)
Two for the money (s)(Lloyd French)
Dear! Deer! (s)(Ben Holmes)
Army surgeon (A. Edward Sutherland)
The Falcon's brother (Stanley Logan)
43 Hitler's children (Edward Dmytryk) Shown 1942.
Double up (s)(Ben Holmes)
Forever and a day (co)(René Clair/Edmund Goulding/Cedric Hardwicke/Frank Lloyd/Victor Saville/Robert Stevenson/Herbert Wilcox)
Behind the rising sun (Edward Dmytryk)
The sky's the limit (Edward H. Griffith)
Not on my account (s)(Charles E. Roberts)
Around the world (Allan Dwan)
Tender comrade (Edward Dmytryk)
44 Seven days ashore (John H. Auer)
Music in Manhattan (John H. Auer)
Triple trouble (s)(Harry D'Arcy)
The master race (Herbert J. Biberman)
It's in the bag!/GB The fifth chair (Richard Wallace)

45 Betrayal from the east (William Berke)
G.I. Joe/Story of G.I. Joe (William A. Wellman)
Pardon my past (Leslie Fenton)
Breakfast in Hollywood/GB The mad hatter (Harold Schuster)
46 Whistle stop (Leonide Moguy)
The stranger (Orson Welles)
The perfect marriage (Lewis Allen)
The private affairs of Bel Ami (Albert Lewin)
47 Ivy (Sam Wood)
Ride the pink horse (Robert Montgomery)
A woman's vengeance (Zoltan Korda)
Arch of Triumph (Lewis Milestone)
48 All my sons (Irving Reis)
Mr. Peabody and the mermaid (Irving Pichel)
Kiss the blood off my hands/GB Blood on my hands (Norman Foster)
You gotta stay happy (H.C. Potter)
49 The lady gambles (Michael Gordon)
We were strangers (John Huston)
Bagdad (Charles Lamont)
Curtain call at Cactus Creek/GB Take the stage (Charles Lamont)
50 Buccaneer's girl (Frederick De Cordova)
Sierra (Alfred E. Green)
Peggy (Frederick De Cordova)
The Desert Hawk (Frederick De Cordova)
Wyoming mail (Reginald Le Borg)
Katie did it (Frederick De Cordova)
51 Up front (Alexander Hall)
Little Egypt/GB Chicago masquerade (Frederick De Cordova)
The golden horde (George Sherman)
The raging tide (George Sherman)
Flame of Araby (Charles Lamont)
The treasure of Lost Canyon (Ted Tetzlaff)
52 Scarlet angel (Sidney Salkow)
The world in his arms (Raoul Walsh)
Yankee buccaneer (Frederick De Cordova)
Against all flags (George Sherman)
Because of you (Joseph Pevney)
53 The bond between us (s)(Will Cowan)
Seminole (Budd Boetticher)
It happens every Thursday (Joseph Pevney)
Take me to town (Douglas Sirk)
The man from the Alamo (Budd Boetticher)
Veils of Bagdad (George Sherman)
Tumbleweed (Nathan Juran)
Taza, son of Cochise (Douglas Sirk)
54 Magnificent obsession (Douglas Sirk)
Naked alibi (Jerry Hopper)
Four guns to the border (Richard Carlson)
Sign of the pagan (Douglas Sirk)
55 Crashout (Lewis R. Foster)
Man without a star (King Vidor)
Cult of the cobra (Francis D. Lyon)
The man from Bitter Ridge (Jack Arnold)
There's always tomorrow (Douglas Sirk)
All that heaven allows (Douglas Sirk)
Miracle in the rain (Rudolph Maté)
56 Congo crossing (Joseph Pevney)
Written on the wind (Douglas Sirk)
57 Battle hymn (Douglas Sirk)
Mister Cory (Blake Edwards)
Man afraid (Harry Keller)
The midnight story/GB Appointment with a shadow (Joseph Pevney)
Man of a thousand faces (Joseph Pevney)
The female animal (Harry Keller)
58 Touch of evil (Orson Welles)
The thing that couldn't die (Will Cowan)
A time to love and a time to die (Douglas Sirk)
Step down to terror/The silent stranger (Harry Keller)
Monster on the campus (Jack Arnold)
59 Imitation of life (Douglas Sirk)
This earth is mine (co)(Henry King) Begun by Winton Hoch, then taken over by RM when Hoch fell ill.
Platinum high school/GB Rich, young and deadly (Charles Haas)
60 Portrait in black (Michael Gordon)
Spartacus (Stanley Kubrick)
Midnight lace (David Miller)
61 The misfits (John Huston)
By love possessed (John Sturges)
Flower drum song (Henry Koster)
62 That touch of mink (Delbert Mann)
The interns (David Swift)
If a man answers (Henry Levin)
63 Tammy and the doctor (Harry Keller)
The thrill of it all (Norman Jewison)
Captain Newman, M.D. (David Miller)
64 I'd rather be rich (Jack Smight)
65 Bus Riley's back in town (Harvey Hart)
The art of love (Norman Jewison)
The war lord (Franklin J. Schaffner)
Madame X (David Lowell Rich)
66 The appaloosa/GB Southwest to Sonora (Sidney Furie)
Texas across the river (Michael Gordon)
67 Thoroughly modern Millie (George Roy Hill)
Rough night in Jericho (Arnold Laven)
The secret war of Harry Frigg (Jack Smight)
Counterpoint (Ralph Nelson)
68 Madigan (Don Siegel)
The pink jungle (Delbert Mann)
69 Eye of the cat (co)(David Lowell Rich)
Change of habit (William A. Graham)
70 How do I love thee? (Michael Gordon)
Tribes/The soldier who declared peace (tv) (Joseph Sargent)
71 The omega man (Boris Sagal)
72 Ben (Phil Karlson)
Cancel my reservation (Paul Bogart)
74 That's entertainment! (co.add ph) (Jack Haley Jr.)

Other work: (all uncredited)

32 Is my face red? (cam op)(William A. Seiter)
The most dangerous game/GB The hounds of Zaroff (cam op)(Ernest B. Schoedsack/Irving Pichel)
35 Sylvia Scarlett (cam op)(George Cukor)
39 - only angels have wings (2nd unit ph) (Howard Hawks)
74 Alice doesn't live here any more (ph. preliminary tests)(Martin Scorsese)

It was only with 'The stranger' in 1946, and the subsequent move to Universal in 1947, that Metty made the transition from being a capable cameraman to a great one. Whether or not Welles had a creative place in this, 'The stranger' would seem to be the first unmistakably Metty film, stamped with what became his highly distinctive use of light and shadow. In particular, his economy with and distribution of lights is frequently such that, as characters move around a room, they shift in and out of shadowed areas in an unusual way for a Hollywood movie, in which - with certain obvious exceptions such as film noir - a generally 'high key' evenness of illumination prevails. The effect is of constantly changing patterns of lighting, shading and silhouetting on faces and bodies which runs through the mise-en-scène like a rippling

Metty, Herbert Wilcox, unidentified artist, Richard Carlson on set of NO, NO NANETTE (1940)

'painting with light', independently of the director's contribution. For example, the first scene between Barbara Stanwyck and Robert Preston in 'The lady gambles', a three minute take in a hotel room, is somewhat awkwardly directed in terms of character staging and acting, but is quite subtle in the play of light and shade on the characters' faces. And, for all that it is full of Menzies' rather obvious deep focus compositions - which lend a certain heaviness to the mise-en-scène - 'Ivy', as Higham and Greenberg in 'Hollywood in the forties' point out, is a tour-de-force of Metty's art. They cite in particular the opening scene at the fortune-teller's, but the whole film is beautifully lit, with a range of effects from the dramatically chiaroscuro to the delicately patterned. The former may be seen above all in the expressionistic imagery of the poison sequences, in which, as Fontaine's Ivy obtains the poison, she is so positioned and lit that she becomes faceless and bodiless, with just her arms, like white tentacles, reaching to spoon the poison into her purse. The beautiful butterfly of the earlier scenes here becomes a spider.

In both of these films, Metty's photography seems to me the best thing about them. In his late '40s work at least, this was not unusual: 'Arch of Triumph' is another example, Metty's low key photography contributing far more effectively than Milestone's direction to the film's noir atmosphere of angst and paranoia. Then, in the '50s, Metty was teamed with Sirk. The combination of talents could scarcely be more auspicious: a director with a superb eye for visual composition and a cameraman with an impeccable touch in the subtleties of light and shade. The difference between 'All I desire' and 'There's always tomorrow' in terms of mise-en-scène is not the compositions - Sirk's visual sense is equally stunning in both movies - but the lighting. Whereas Carl Guthrie in 'All in desire' executes Sirk's shots faultlessly, Metty in 'There's always tomorrow' transforms them, with his nuances of lighting, into dazzling examples of a cameraman's art.

Brilliant in black and white, Metty could be even more remarkable in colour: is there a more beautiful film of the '50s that 'All that heaven allows'? Whereas other cameramen filming in colour would feel obliged to increase the overall illumination, Metty frequently films with the same play of light and shadow as in black and white. The scenes in the old mill in 'All that heaven allows' - particularly the love scene at the film's centre - contain shadow and silhouette effects that even by the standards of today look extraordinary. Mary-Beth Haralovich, looking into the Universal archives on Sirk's movies, has discovered that Metty allowed no-one to interfere with his work, including the Technicolor consultant, one of whom was assigned to every Technicolor movie to monitor - inter alia - the hues and contrasts. For such intransigence, we can certainly be grateful. (Not until 'A time to love and a time to die' did Sirk and Metty switch to Eastmancolor.) She also discovered that Sirk and Metty filmed very quickly, regularly finishing ahead of schedule and under budget. Clearly that would have endeared them to Universal.

Another of Metty's '50s masterworks, 'Touch of evil', is in dramatic contrast to his films with Sirk. Sirk may have used wide angle lenses extensively (e.g. 'Written on the wind') and long takes occasionally, but Welles pushed everything to extremes: very wide angle lenses, very long, elaborate takes, fast tracks, sweeping cranes and harsh, slashing lighting. The Wellesian bravura of the mise-en-scène is dizzying, but Metty's control looks perfect. Certainly Charlton Heston eulogises his work in 'The actor's life', stating that the speed with which Metty worked was exceptional in that, unlike with other cameramen, speed did not mean a sacrifice of quality.

Metty eventually won an Oscar for 'Spartacus', but the recognition of his talents was ridiculously overdue. He had been brilliant for years, only the films weren't the sort that attracted the attention of the Hollywood establishment. Nor were most of the films that he made through the '60s, although, on the evidence of those I've seen, his style continued to be similarly distinctive. Within the Hollywood hierarchy, Metty may have been the top cameraman at Universal, but Universal was a 'minor' studio. However, true cinéastes would place him considerably higher than that. Michael Walker

1131 ERNO METZNER

Born Hungary, 1892; died 1953. Studied at Academy of Fine Arts in Budapest. Entered German film industry in 1920. Worked on behalf of German Social Democratic party. Married actress Grace Chiang who appeared in some of his films and co-wrote the script for 'Überfall' (28 below). Left Germany in 1933, eventually arriving in Hollywood.

As director:

27 Man steigt nach/Naftalia (+co.sc/art d) As printed sources in Germany and Hungary are slightly at variance as regards cast and crew of this film, it is possible that this film was made in two separate versions.

28 Im Anfang war das Wort (s)
Freie Fahrt! (+art d)
Überfall/Polizeibericht Überfall (s)
(+co.sc/art d)

OPPOSITE (top) Hans Feher in THE ROBBER SYMPHONY (1936)
(bottom) Set for THE TUNNEL (1935)

Father's little dividend
51 An American in Paris
52 The bad and the beautiful
53 The story of three loves (ep. Mademoiselle)
The band wagon
54 The long, long trailer
Brigadoon
Strauss Fantasy (s) One of MGM's 'Musical gems' series, made specifically as a supporting programme for the US release of 'Brigadoon'.
55 The cobweb
Kismet
56 Lust for life
Tea and sympathy
57 Designing woman
58 Gigi
The reluctant debutante
Some came running
59 Home from the hill
60 Bells are ringing
61 The four horsemen of the Apocalypse
62 Two weeks in another town
The courtship of Eddie's father (+pc)
64 Goodbye Charlie (+pc)
65 The sandpiper (+pc)
70 On a clear day you can see forever
76 A matter of time/Nina

Other work as director:

42 Panama Hattie ('dances')(Norman Z. McLeod) VM directed the numbers 'Just one of those things' (with Lena Horne), 'The sping' (with Lena Horne and the Berry Brothers), 'I've still got my health' (with Ann Sothern) and 'The son of a gun who picks on Uncle Sam' (ensemble).
43 Thousands cheer (George Sidney) VM directed Lena Horne's number 'Honeysckle rose'.
46 Till the clouds roll by ('Judy Garland's numbers d. Vincente Minnelli')(Richard Whorf) VM directed all Judy Garland's dramatic scenes, plus her numbers 'Sunny', 'Look for the silver lining' and 'Who?'. Another number directed by VM - 'D'ye love me?' - was left out of the completed film.
Studio visit (s) A Pete Smith short, which incorporates part of the number ('Ain't it the truth') excluded from the completed version of 'Cabin in the sky', 1943.
48 The bribe (Robert Z. Leonard) The final chase and gunfight sequence was re-shot by VM.
52 Lovely to look at (Mervyn LeRoy) VM directed the fashion show sequence, when LeRoy was unavailable.
57 The seventh sin (Ronald Neame) Film began by VM, who left after approx. 40 days shooting, blaming "differences of opinion".

NOTE: In March 1951, VM was announced as director of a forthcoming Arthur Freed production, a musical version of 'Huckleberry Finn', starring Gene Kelly, Dean Stockwell and William Warfield. VM directed about 3 weeks of rehearsals in August/September '51, and then the production was closed down.

After completing 'Brigadoon' in 1954, VM was assigned by producer Arthur Freed to an adaptation of the W.H. Hudson novel 'Green mansions'. VM worked on the script with Alan Jay Lerner, scouted locations in Venezuela, shot some test material with Pier Angeli and had some meetings with the composer Heitor Villa-Lobos. However, the project was suspended when Lerner departed to work on 'My fair lady'. Hudson's novel was finally filmed in 1959 (d. Mel Ferrer) and seemingly owing nothing to the Freed project except, possibly, the continued involvement of Villa-Lobos.

Subsequently, VM spent about 18 months in 1963-64 on the pre-production work for a proposed Arthur Freed musical called 'Say it with music'. Eventually, however, MGM decided not to go ahead with the project. VM persisted with this property up to 1967.

Other work:

32 promotional short for Earl Carroll Vanities (app)
37 Artists and models (Raoul Walsh) VM conceived the number 'Public melody Number 1'.
40 Strike up the band (Busby Berkeley) VM devised the 'fruit orchestra' sequence for the number 'Our love affair'.
41 Lady be good (Norman Z. McLeod) Script contributions.
Babes on Broadway (Busby Berkeley) VM conceived the 'ghost theatre' number.
42 Rio Rita (S. Sylvan Simon) VM contributed idea for number 'It's a most unusual day'.
56 Van Gogh Darkness into light (s)(app)(p. Jud Kinberg) On making of 'Lust for life'.

NOTE: It appears that VM was active in financing various experimental films by e.g. Man Ray and Hans Richter - precise details not known.

Television films about:

74 The men who made the movies Vincente Minnelli (Richard Schickel)
87 Minnelli on Minnelli Liza Remembers Vincente (Richard Schickel)

"Quand on étend la politique des auteurs à des gens comme Minnelli, il cela devient une aberration, parce qu'il est évident que Minnelli est un 'director' talenteux, mais n'a jamais été et ne serais jamais un auteur" (Jacques Rivette, 'Cahiers du Cinéma' 126, December 1961). Excellent subsequent auteurist articles notwithstanding - notably by Thomas Elsaesser (reprinted in 'Genre: the Musical' Ed. Rick Altman) and Stuart Byron ('December' magazine Vol 14 No. 1/2, 1972) - this is probably still the dominant critical position on Minnelli, and I quote it here to emphasise my complete disagreement with the last part. Not only is Minnelli an auteur, but, limiting himself to only a few genres - essentially the musical, the melodrama and the social/family comedy - he has produced one of the most consistent bodies of work in the Hollywood cinema. The same themes recur repeatedly: a concern with characters whose inner psychological drives and fantasies are in conflict with the external realities of their worlds; a commitment to a liberation of the individual through the experiencing of what Stuart Byron calls the 'therapeutic event', expressed - in the later films at least - most frequently and powerfully in the heightened surreal/fantasy sequences, e.g. the hysterical car drives in 'Bad & the beautiful' and 'Two weeks in another town', the climactic carnival sequence of 'Some came running', the two hunting sequences in 'Home from the hill'. The preoccupation with performance, with putting on a show as a cathartic experience,

is found not only in the musicals, but in some of the comedies (e.g. the wedding as the show in 'Father of the bride'); the portrait of the family in the comedies, with the father 'castrated' by female power, is sharply inverted in the melodramas, in which fathers (e.g. 'Tea and sympathy'), father-figures (e.g. 'Two weeks') and patriarchy itself (e.g. 'Madame Bovary', 'Home from the hill') are subjected to a devastating critique.

All Minnelli's films focus on a small group of people who are bound by familial or romantic or social ties, and all view the pressures created by such ties with strong psychological insight. A major Minnelli theme is that of 'growing up', of making the difficult transition from youth to adulthood. (Just as 'Father of the bride', 'Gigi' and 'Reluctant debutante' deal with rites of passage for girls, so 'Tea & sympathy' and 'Home from the hill' contain initiation rites for boys.) And the problems and tensions in making the transition are repeatedly focused in sequences featuring a runaway child, in which the figure who is faced with the terrible responsibility of maturity simply takes flight. This occurs as early as 'Cabin in the sky', in which Little Joe, who is emotionally still a child, disappears from the church - where Petulia has taken him to 'reform' - into almost literal perdition. It then crops up repeatedly in the later movies: 'Bad & the beautiful', 'Cobweb', 'Tea & sympathy', 'Some came running', 'Two weeks' and 'Eddie's father' all have climactic sequences in which a child or child-figure runs away from home and/or the pressures of the adult world, generating an extensive and fraught search. (Theron also flees from home in 'Home from the hill', but there the reaction is rather different: both his parents 'crack up'.)

Equivalent sequences may be found in other Minnelli films - e.g. Tootie's anarchic exploits in 'St. Louis' (which create a similar family trauma) or Manuela's secret night-time excursion in 'The pirate' (which is similarly motivated) - and analysis of them as a group reveals the complexity of Minnelli's vision. Despite the strong links between the sequences, each 'flight' arises from a different set of circumstances and requires a different moral perspective. For example, Dawn ('Some came running'), Theron and Eddie all run away as a protest, a protest which dramatises the problem children have in accepting their fathers' sexuality. But each is quite different. Dawn has witnessed her father, Arthur Kennedy, necking with his secretary, and although her flight is positive in that it takes her, ultimately, out of the small town, it is negative in its initial self-debasement (she ends up with a travelling salesman) and in the leverage it gives Sinatra's appalling hero to break up Kennedy's affair. By contrast, Eddie's running away is essentially beneficial: it redirects his father's amorous interest away from 'skinny-eyed' Dina Merrill towards eminently more suitable Shirley Jones. And Theron's flight - in response to his discovery that Rafe is his half-brother - is a crucial step in the film's complex dramatisation of the incompatibility of his parents' competing ideological positions, an incompatibility which drives the film towards tragedy.

Minnelli has always been fascinated by the pressures which push a character 'over the top' into extremes of emotional reaction. The flights, the hysterical car drives and, especially, the

(top) Minnelli, Shirley MacLaine and Arthur Freed at the 1959 Golden Globe awards; (centre) Kirk Douglas and Jeanette Sterke in LUST FOR LIFE (1956); (bottom) Freed, Minnelli, Judy Holliday on set of BELLS ARE RINGING (1960)

nervous breakdowns ('Bovary', 'Cobweb', 'Lust for life', 'Home from the hill', 'Two weeks') all show characters driven to their limits, and, in the melodramas, suicide ('Bovary', 'Lust for life') or attempted suicide ('Cobweb', 'Tea & sympathy') is not uncommon. In the comedies the tensions are more 'contained', but find expression in e.g. Tracy's Gothic nightmare in 'Father of the bride' and Harrison's hallucinations in 'Reluctant debutante'. Whereas, in the musicals, the musical numbers themselves serve both to dramatise and to contain the equivalent eruptions of tension and desire, seen most spectacularly in 'The pirate's ballet' in 'The pirate', most seductively in 'Love with all the trimmings' in 'On a clear day' and most elaborately (and poignantly) in the final 'American in Paris' ballet.

As for Minnelli's style, it seems most characteristic when he is able to choreograph a sequence with the sort of flowing movement and abundance of detail one associates with a musical number. His films typically have a stylised, theatrical feel: he has always preferred to use long takes, and graceful crane and dolly shots characterise both his musicals and non-musicals. A minor but typical example of a non-musical Minnelli sequence is the cafe scene in 'The clock'. Filmed in one 3½ minute take, it is set up like a music-hall number for Keenan Wynn as a drunk, but at the same time it choreographs both main and subsidiary characters through a series of small manoeuvres which are both revealing and inventive. Indeed, inventiveness is one of the features that most typifies a Minnelli sequence. His care with the details of decor and costume is well-known, and his status as one of MGM's top directors clearly facilitated his control over this area of mise-en-scene. At the same time, one can feel a certain self-consciousness in some movies with the staging and performances: I find 'Bells are ringing' stagy to the point of awkwardness - as if the actors were uneasy in front of the camera. But it is still entirely identifiable as a Minnelli film, both thematically and stylistically. Indeed, even 'The sandpiper' - in which Burton gives what is surely one of the worst performances imaginable - is thematically consistent with Minnelli's work, with its focus on the artist as visionary and its critique of patriarchy (here, rather daringly, primarily in its religious form). Finally, a word about 'A matter of time'. Minnelli's extraordinary final film has only been released (briefly) on video in the UK: apparently none of the television companies considered it worth showing. I don't suppose for a moment that any of those responsible for such an ignominious decision are sufficiently interested in the cinema to read FILM DOPE, but, if they are, I trust they are suitably ashamed of themselves.

Michael Walker

1157 PAUL MISRAKI

Composer. Born Constantinople (now Istanbul), Turkey, 1908. Real name Paul Misrachi. Family moved to France. Graduated from Lycée Janson-de-Sailly, Paris. 1928-30: studied music under Charles Koechlin; worked as salesman in record shop. 1933: joined band Ray Ventura et Ses Collégiens as pianist/composer/arranger. Composed several hit songs while with Ventura, e.g. 'Tout va très bien, Madame la Marquise', 'Sur deux notes', 'Insensiblement', 'Maria de Bahia', 'Malgré tout'. 1941: after French surrender, moved to South America. Back in France, composed incidental music for stage plays, e.g. 'La petite datcha', 'L'heure éblouissante'. Concert-hall work includes 'Rhapsodia Brasileira' (symphony, 1967). Television work includes series 'Déscendants des familles célèbres' (Gérard Cornu, 65-66), 'Captain Cap autour du Chat Noir' (Jean-Claude Chambon, 70), 'L'ordre' (Etienne Périer, 85; serialised), 'L'hôtel du siècle' (Jean Kerchbron, 85; serialised), 'Grand Hôtel' (Kerchbron, 86; serialised), 'La lettre perdue' (Jean-Louis Bertuccelli, 87) and 'Les aventures de Franck & Foo-Yang' (Bertuccelli, 89; serialised). Books including, latterly, several on the supernatural: 'La maison de mon père' (memoirs), 'De la boue sur les yeux' (novel), 'L'éclat du verre' (novel), 'Pour comprendre Teilhard' (religious essays, 60), 'Les extraterrestres' (novel, under pseudonym Paul Thomas, 62), 'Les chemins de l'être' (correspondence between PM and Vercors, 66), 'Des signes dans le ciel' (68), 'Plaidoyer pour l'extraordinaire' (70), 'Mort d'un P.D.G.' (novel, 72), 'L'expérience de l'après vie' (74), 'Les raisons de l'irrational' (76), 'La vie après la vie' (77) and 'Ouvre-moi ta porte' (83).

31 On purge bébé (m)(Jean Renoir)
L'amour à l'américaine (Claude Heymann)
33 Coralie et Cie. (co)(Alberto Cavalcanti)
34 Minuit, Place Pigalle (co)(Roger Richébé)
35 Moutonnet/Moutonnet à Paris (René Sti)
36 Tout va très bien, Madame la Marquise (Henry Wulschleger) PM's 1934 hit song was the basis for this movie.
La maison d'en face (Christian-Jaque)
Les gaîtés du Palace (co)(Walter Kapps)
De soleil et de neige et d'amour (s)(Robert Meyer)
37 Chéri-Bibi (Léon Mathot)
Le chanteur de minuit (Léo Joannon)
Claudine à l'école (Serge de Poligny)
38 Retour à l'aube (Henri Decoin)
Belle étoile (co)(Jacques de Baroncelli)
J'étais une aventurière (Raymond Bernard)
Feux de joie (Jacques Houssin)
Place de la Concorde (Carl Lamac)
Prince Bouboule (Jacques Houssin)
39 Battement de coeur (Henri Decoin)
La famille Duraton (Christian Stengel)
Tourbillon de Paris (+app)(Henri Diamant-Berger)
40 La comédie du bonheur (songs only)(Marcel L'Herbier)
Ecco la felicità! (songs only)(Italian language version of 'La comédie du bonheur')(Marcel L'Herbier)
La conquête de l'air/Femmes françaises Travail en usine d'avions (s) For Service Cinématographique de l'Armée; there is a possibility that this and the following title are actually the same film.
Mécaniciens de l'air Ecole Militaire de Rochefort (s) For Service Cinématographique de l'Armée
43 Stella (ARG)(Benito Perojo)
Eclipse de sol (ARG)(Luis Saslavsky)
44 Pasaporte a Río (ARG)(Daniel Tinayre)
La casta Susana/La p'tite femme du Moulin Rouge/La chaste Suzanne (ARG)(Benito Perojo)
El fin de la noche (ARG)(Alberto De Zavolia)
Delirio (ARG)(Arturo Garcia Buhr)
La importancia de ser ladron (ARG)(Julio Saraceni)
Siete mujeres (ARG)(Benito Perojo)

46 Heartbeat (US)(Sam Wood) Remake of 'Battement de coeur', 39 above.
Amours, délices et orgues (André Berthomieu)
La foire aux chimères (Pierre Chenal)
47 En êtes-vous bien sur? (Jacques Houssin)
Mademoiselle s'amuse (Jean Boyer)
48 Si jeunesse savait (André Cerf)
Manon (Henri-Georges Clouzot)
49 Retour à la vie (Henri-Georges Clouzot/Georges Lampin/André Cayatte/Jean Dréville)
Tous les chemins mènent à Rome (Jean Boyer)
On ne triche pas avec la vie/Docteur Louise (Paul Vandenberghe/René Delacroix)
Manèges (this film carries no composer credit; but the score - consisting only of some title music - was in fact written by PM) (Yves Allégret)
Nous irons à Paris (Jean Boyer)
Mélodie de la neige (s)(Robert Meyer)
Le troubadour de la joie (s)(co)(Omer Boucquey)
50 La petite chocolatière (André Berthomieu)
La soif des hommes (Serge de Poligny)
Le rosier de Madame Husson (Jean Boyer) The accordionist Etienne Lorin who appears in this film is sometimes given credit for co-scoring the picture.
Pigalle-Saint-Germain-des-Près (André Berthomieu) Jean Prat is credited in some sources as co-director.
Ils ont vingt ans (René Delacroix)
Pas de pitié pour les femmes (Christian Stengel) Some sources - including PM himself when correcting our list - maintain that Serge de Poligny directed this picture.
Knock ou Le triomphe de la médicine (Guy Lefranc)
51 Identité judiciaire (Hervé Bromberger)
Atoll K/GB Robinson Crusoeland/US Utopia (Léo Joannon/John Berry)
La garçon sauvage (Jean Delannoy)
Les mains sales (Fernand Rivers)
Une histoire d'amour (Guy Lefranc)
Nous irons à Monte Carlo (Jean Boyer)
Monte Carlo baby (English-language version of 'Nous irons à Monte Carlo')(Jean Boyer/ Lester Fuller)
Les dessins s'animent (s)(co)(Omer Boucquey)
52 L'homme de ma vie/L'uomo della mia vita (Guy Lefranc)
Coiffeur pour dames (Jean Boyer)
Elle et moi (Guy Lefranc)
La jeune folle (Yves Allégret)
La minute de vérité (Jean Delannoy)
Le Trou Normand (Jean Boyer)
Les dents longues (Daniel Gelin)
53 Capitaine Pantoufle (Guy Lefranc) Some sources credit Marc Lanjean with this score; he worked as music director on several PM-scored films at this time.
La route Napoléon (Jean Delannoy)
Les orgueilleux (Yves Allégret)
Femmes de Paris (Jean Boyer)
Tourments (co)(Jacques Daniel-Norman)
Une vie de garçon (Jean Boyer)
54 Les femmes s'en balancent (Bernard Borderie)
La reine Margot (Jean Dréville)
Obsession (Jean Delannoy)
Ali Baba et les quarante voleurs (Jacques Becker)
Le fil à la patte (co)(Guy Lefranc)
Mr. Arkadin/Dossier secret/Confidential report (Orson Welles)
Oasis (Yves Allégret)
Oase (German-language version of 'Oasis')(Yves Allégret)
Jacques et Jacqueline (s)(Michel Gast/Jean de Roy)
Moïse (m)(co)(Bernard de Pré)
55 Fortune carrée (Bernard Borderie)
Escale à Orly/Zwischenlandung in Paris (Jean Dréville)
Chiens perdus sans collier (Jean Delannoy)
La meilleure part (Yves Allégret)
Bonjour la chance (Guy Lefranc/Edgar Neville)
56 Thunderstorm (GB)(John Guillermin)
Le couturier de ces dames (Jean Boyer)
Mon curé chez les pauvres (Henri Diamant-Berger)
Port Afrique (GB)(songs)(Rudolph Maté)
Pardonnez nos offences (co)(Robert Hossein)
La châtelaine du Liban (Richard Pottier)
La mort en ce jardin (Luis Buñuel)
En effeuillant la marguerite (Marc Allégret)
Et Dieu... créa la femme (Roger Vadim)
Sous le ciel de Provence/Quatre pas dans les nuages/Era di Venerdi 17 (Mario Soldati)
57 Sénéchal le magnifique (Jean Boyer)
Méfiez-vous fillettes (Yves Allégret)
A pied, à cheval et en voiture (Maurice Delbez)
Les fanatiques (Alex Joffé)
Quand la femme s'en mêle (Yves Allégret)
Maigret tend un piège (Jean Delannoy)
Montparnasse 19/Les amants de Montparnasse (Jacques Becker)
58 Chéri, fais-moi peur (Jack Pinoteau)
A pied, à cheval et en Spoutnik (Jean Dréville)
Sans famille (André Michel)
Un drôle de dimanche (Marc Allégret)
Les jeux dangereux (Pierre Chenal)
59 Faibles femmes (Michel Boisrond)
Les cousins (Claude Chabrol)
Le gendarme de Champignol (co)(Jean Bastia)
Le chemin des écoliers (Michel Boisrond)
A double tour (Claude Chabrol)
La fievre monte à El Pao (Luis Buñuel)
60 Les bonnes femmes (co)(Claude Chabrol)
Vers l'extase (René Wheeler)
La Française et l'amour (ep. L'adolescence) (Jean Delannoy)
Comment qu'elle est! (Bernard Borderie)
Le caïd (Bernard Borderie)
61 Le rendez-vous (Jean Delannoy)
Les trois mousquetaires 1. Les ferrets de la reine (Bernard Borderie)
Les trois mousquetaires 2. La vengeance de Milady (Bernard Borderie)
Indiscrétion (s)(Georges Reich)
62 Lemmy pour les dames... (Bernard Borderie) This title erroneously appeared in FD's Joseph Kosma list in Issue 31.
Le chevalier de Pardaillan (Bernard Borderie)
Le doulos (Jean-Pierre Melville)
63 A toi de faire... mignonne (Bernard Borderie)
L'assassin connait la musique (Pierre Chenal)
Jack und Jenny (W.GER)(Victor Vicas)
Les baisers (ep. Cher baiser)(Charles Bitsch)
Moisson... boisson (s)(Omer Boucquey)
64 Hardi! Pardaillan (Bernard Borderie)
Les durs à cuire (Jack Pinoteau)
Le majordôme (Jean Delannoy)
65 Alphaville Une étrange aventure de Lemmy Caution (Jean-Luc Godard)
Dis-moi qui tuer (Etienne Périer)
Cartes sur table/Cartas boca arriba (Jess Franco)
66 Sept hommes et une garce (co)(Bernard Borderie)
69 Le dernier homme (Charles Bitsch)

THE LAST TYCOON (1976)

Beyond the last frontier (Howard Bretherton)
Riders of the deadline (Lesley Selander)
False colors (George Archainbaud)
Doughboys in Ireland (Lew Landers)
Corvette K-225/GB The Nelson touch (Richard Rosson)
Minesweeper (William Berke)
The dancing masters (Malcolm St. Clair)
Gung ho! (Ray Enright)
Cry 'Havoc' (Richard Thorpe)

44 Johnny doesn't live here any more/Johnny doesn't live here/And so they were married (Joe May)
Mr. Winkle goes to war/GB Arms and the woman (Alfred E. Green)
When strangers marry/Betrayed (William Castle)
Girl rush (Gordon Douglas)
Thirty seconds over Tokyo (Mervyn LeRoy)
Nevada (Edward Killy)

45 West of the Pecos (Edward Killy)
G.I. Joe/Story of G.I. Joe/War correspondent (William A. Wellman)

46 Till the end of time (Edward Dmytryk)
Undercurrent (Vincente Minnelli)
The locket (John Brahm)
Desire me (no d credited; George Cukor, Jack Conway, Arthur Hornblow Jr and Mervyn LeRoy all worked on the film)

47 Pursued (Raoul Walsh)
Crossfire (Edward Dmytryk)
Out of the past/GB Build my gallows high (Jacques Tourneur)
Rachel and the stranger (Norman Foster)

48 Blood on the moon (Robert Wise)

49 The red pony (Lewis Milestone)
The big steal (Don Siegel)
Holiday affair (Don Hartman)

50 Where danger lives (John Farrow)
My forbidden past (Robert Stevenson)

51 His kind of woman (John Farrow)
The racket (John Cromwell)

52 Macao (Josef von Sternberg)
One minute to zero (Tay Garnett)
The lusty men (Nicholas Ray)
Angel face (Otto Preminger)

53 White witch doctor (Henry Hathaway)
Second chance (Rudolph Maté)
She couldn't say no/GB Beautiful but dangerous (Lloyd Bacon)

54 Frontier (s)(Otto Lang) For United Jewish Appeal
River of No Return (Otto Preminger)
Track of the cat (William A. Wellman)

55 Not as a stranger (Stanley Kramer)
The night of the hunter (Charles Laughton)
According to copyright records, RM was a partner on Paul Gregory Productions, probably through his DRM Productions set-up.
Man with the gun/GB The trouble shooter (Richard Wilson)
Foreign intrigue (+pc1)(Sheldon Reynolds)

56 Bandido (+pc2)(Richard Fleischer)

57 Heaven knows, Mr. Allison (John Huston)
Fire down below (GB)(Robert Parrish)
The enemy below (Dick Powell)

58 Thunder road (+st/co.song/pc3/uncred p)(Arthur Ripley)
The hunters (Dick Powell)

59 The angry hills (GB)(Robert Aldrich)
The wonderful country (+exec p/pc3)(Robert Parrish)
Home from the hill (Vincente Minnelli)

60 A terrible beauty/US The night fighters (+pc3) (Tay Garnett)
The sundowners (GB)(Fred Zinnemann)
The grass is greener (GB)(Stanley Donen)

61 The last time I saw Archie (+pc4)(Jack Webb)
Cape Fear (+pc4)(J. Lee Thompson)

62 The longest day (British exteriors d. Ken Annakin; American exteriors d. Andrew Marton; German episodes d. Bernhard Wicki)
Two for the seesaw (+pc4)(Robert Wise)

63 The list of Adrian Messenger (guest) (John Huston)
Rampage (+pc4)(Phil Karlson)
Man in the middle (GB)(+pc4)(Guy Hamilton)

64 What a way to go! (J. Lee Thompson)

65 Mister Moses (GB)(+pc4)(Ronald Neame)

66 El Dorado (Howard Hawks)

67 The way west (Andrew V. McLaglen)

68 Villa rides (Buzz Kulik)
Lo sbarco di Anzio/US Anzio/GB The battle for Anzio (IT)(Edward Dmytryk)
5 card stud (Henry Hathaway)
Secret ceremony (GB)(Joseph Losey)

69 Young Billy Young (+pc4)(Burt Kennedy)
The good guys and the bad guys (Burt Kennedy)

70 Ryan's daughter (GB)(David Lean)

71 Going home (+pc4)(Herbert B. Leonard)

72 The wrath of God (Ralph Nelson)

73 The friends of Eddie Coyle (Peter Yates)

74 The Yakuza (Sydney Pollack)

75 Farewell, my lovely (Dick Richards)

76 Midway/GB Battle of Midway (Jack Smight)
The last tycoon (Elia Kazan)

77 The Amsterdam kill/Quinlan must die! (HONG KONG)(Robert Clouse)

78 The big sleep (GB)(Michael Winner)
Matilda (Daniel Mann)

79 Breakthrough/Steiner - das Eiserne Kreuz 2. Teil (W.GER)(Andrew V. McLaglen)
Agency (CAN)(George Kaczender)

80 Nightkill (W.GER)(Ted Post)

82 That championship season (Jason Miller)

84 Maria's lovers (Andrei Konchalovsky)
The ambassador (J. Lee Thompson)

86 Marilyn Monroe Beyond the legend (tv)(app) (Gene Feldman)

88 Scrooged (Richard Donner)
Mr. North (Danny Huston)
John Huston (app/narr)(Frank Martin)

NOTE 1: In 1955 RM started work on 'Blood Alley' (d. William A. Wellman), but was soon replaced by John Wayne. According to John Mitchum's book, the story of RM being fired after a fist fight with a teamster named George Coleman is untrue. It was simply the case, he says, that Wayne decided he wanted to star in the film and RM was unceremoniously canned. The fisticuffs scenario was put about, possibly by the studio, possibly by RM, to make the incident sound more dramatic. In 1974 RM again was replaced (this time by Peter O'Toole) after shooting had started in Otto Preminger's 'Rosebud'. Finally, RM was replaced by James Farentino in telefeature 'Evita Peron' (Marvin J. Chomsky, 81).

NOTE 2: Though cast-listed in preliminary publicity, RM did not actually start work on Terence Young's aborted project 'Jackpot' (circa 1975).

NOTE 3: A character called 'Elmer Jones' is often seen or talked of in RM pictures. This is the name of an old chum whose name is evoked, in the same way as David Niven's 'Trubshawe', as something of a private joke.

Pre-composed song in:

87 Broken noses (Bruce Weber)

Mitchum became a star at RKO during the era of film noir, a genre that so infuses his early starring roles that even his westerns ('Pursued', 'Rachel and the stranger', 'Blood on the moon') are to a greater or lesser extent noir. As a noir hero, Mitchum is more vulnerable than Bogart, but also more fatalistic: he accepts the vicissitudes of fate, the deviousness of women and even death itself with an unusual stoicism. In 'Out of the past', his private eye falls for Kathie/Jane Greer's femme fatale with an abandon rare in tough guy heroes: when she asks if he believes her plea of innocence, he says, "Baby, I don't care", and kisses her passionately. Whereas other noir investigative heroes almost invariably maintain sufficient detachment to extricate themselves from the dangers of the noir world, Mitchum's susceptibility fatally enmeshes him. And when, four murders later, he realises he is hopelessly caught in Kathie's web, he accepts his fate and phones the police. He is now moving inexorably towards death, but his manner is calm, almost philosophical. He would die quite a few times in the movies, but nearly always without histrionics or complaint, as if, given the way his characters lived, such a fate were, if not inevitable, at least not unexpected.

Mitchum's early roles generally establish him, too, as a drifter: unwilling or unable to settle either from restlessness ('Rachel', 'Holiday affair', 'Lusty men') or a past which threatens him in some way ('Pursued', 'Out of the past', 'Where danger lives'). In 'Crossfire', we learn that his army sergeant has a wife, but he hasn't seen her for two years and he doesn't know if they'll get back together. He certainly doesn't seem very eager to try, preferring the company of his army buddies. But the film stresses the bleakness of the soldiers' world. In effect, we see here the emptiness of the world the Mitchum hero inhabits before a Nancy ('Locket'), a Kathie, a Margo ('Where danger lives') or a Diane ('Angel face') comes along to seduce and torment him. We can understand his susceptibility.

When, in 1954, Mitchum's contract with RKO expired, he began to broaden his range of roles. He now played villains ('Night of the hunter', 'Cape Fear') and villainous heroes ('Track of the cat', 'Fire down below') alongside his more characteristic roles, and these, in turn, lost some of the existential loneliness of his noir heroes. In Richard Dyer's phrase, his star image became more 'polysemic'. This can be clarified by following Dyer's example and using Orrin E. Klapp's typology (from 'Heroes, villains and fools') to specify a star image. In his hero roles, Mitchum's image includes - in different combinations and with shifting emphases - the adventurer, the drifter, the loner, the tough guy, the charmer, the rake, the boozer, the professional and, under the surface, the 'sensitive soul'. (This last shows, for example, in his extremely good relationships with children, albeit only boys: 'Rachel', 'The red pony', 'Holiday affair' and, more complexly, his own son in 'River of No Return'.) But there's nearly always something tarnished about Mitchum's heroes: as if the very idea of being a hero was somehow against his style. An extreme example of this is Mitchum's version, in 'Man with the gun', of the stranger who rides into town and cleans it up. Bitter and uncompromising, he not only alienates virtually everybody in town, but almost burns it down in the process of 'cleaning it up'.

When one takes account of Mitchum's villains, the list of types his star image has encompassed becomes even more extensive. Here Klapp's category of 'the villainous stranger' seems particularly appropriate: it includes the intruder and the monster, the latter with such sub-categories as pervert, degenerate, psychopath, sadist and fiend. All of these can be applied to Mitchum's revenge seeking ex-con in 'Cape Fear' - indeed, the character's depravations are so extreme that, on the film's initial British release, the censor nervously cut six minutes. As for Mitchum's other great villain, his demented 'preacher' in 'Night of the hunter', the features are different again:

MR. NORTH (1988)

whereas he is a rampant Id-villain in 'Cape Fear', here he's a psychopathic Superego-villain, seeking out and punishing 'sin'.

In other words, Mitchum has a very complex star image. In this respect two 1960 roles are interesting for their interaction of his image with 'domesticity'. His Australian sheep drover in 'The sundowners' includes virtually all the hero features listed above, but manages to integrate them with family life by having the family move around the country with him. The reconciliation is successful only at the expense of his wife and son's wish to settle down, which is raised as a strong option, but finally sabotaged by Mitchum. He has to keep moving on. By contrast, 'Home from the hill' shows the consequences of Mitchum settling - he has become an overbearing patriarch, who declares early on 'I take it as my right to cross any man's fences when I'm hunting'; the hunting referring, of course, to women as well as game.

One of the most curious features of Mitchum's career is the lack of a pattern to his collaborators: no favoured directors, writers or co-stars, even when he produced his own movies. It is therefore scarcely surprising that, despite the consistency to his roles, the quality of his films should be so variable. From the early '60s on, there's an awful lot of dross amongst Mitchum's movies and, with the obvious exceptions, e.g. 'El Dorado', his performances become noticeably more jaded. But this should not detract from his earlier work: from the mid '40s to the early '60s Mitchum was a very fine actor indeed, with performances ranging from his low key noir heroes, all nuance and underplaying, to his brilliantly over-the-top gothic villain in 'Night of the hunter'.

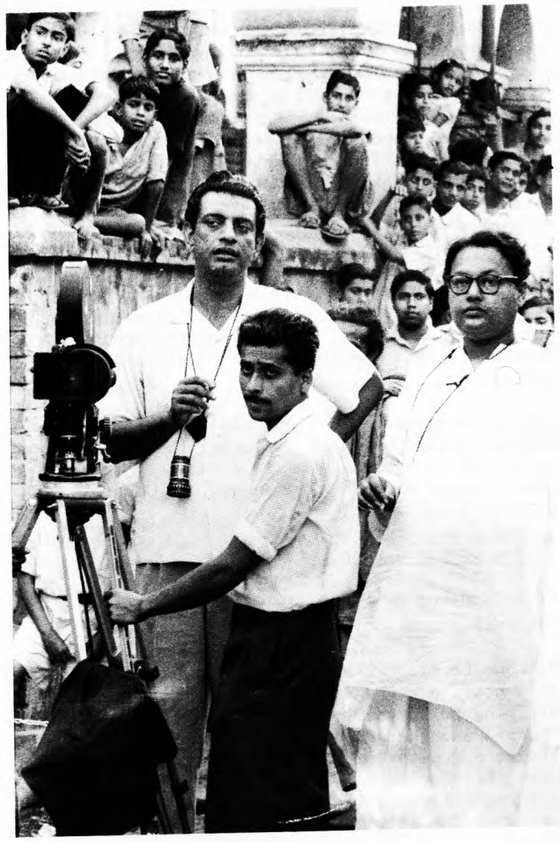
A late Mitchum film which does use his star image is 'The Yakuza'. The most moving of Paul Schrader's many reworkings of 'The searchers', it takes an ageing Mitchum back to Japan and the woman he left twenty years ago and, it is clear, has never ceased to love. As a Mitchum movie, 'The Yakuza' resonates with meanings: the intense love affair of his youth; the wasted years since; the absence of a family; the pain of going back; the realisation - towards the end of the movie - of how little he understood about the people whose lives his youthful passion disrupted. In the present, he is obliged, once more, to take up arms as a matter of honour, to go through the motions of being the hero which his star image always had such difficulty in accommodating. In the narrative, he's atoning for the disaster his return to Japan has caused. But in the overall framework of Mitchum's career, it's as if he's finally confronting the demons of his past, and if he does it with a certain weariness, he also does it with considerable style.

Michael Walker

1159 SUBRATA MITRA

Photographer. Born Calcutta, India, 1930. Studied architecture and science. Visiting professor to Film and Television Institute, Poona.

55 Pather panchali (Satyajit Ray) SM also composed additional sitar music for this film.
56 Aparajito/The unvanquished (Satyajit Ray)
58 Paras pathar/The philosopher's stone (Satyajit Ray)
Jalsaghar/The music room (Satyajit Ray)



Satyajit Ray, assistant cameraman Soumendu Roy and Mitra shooting APARAJITO (1956)

Apur sansar/The world of Apu (Satyajit Ray)
60 Devi/The goddess (Satyajit Ray)
62 Kangchenjunga (Satyajit Ray)
63 Mahanagar/The big city (Satyajit Ray)
The householder (James Ivory)
64 Charulata/The lonely wife (Satyajit Ray)
65 Akash kusum/Up in the clouds/House of cards (Mrinal Sen)
Shakespeare wallah (James Ivory)
66 Nayak/The hero (Satyajit Ray)
67 Teesri kasam (Basu Bhattacharya)
The arch (HONG KONG)(Shu Shuen, i.e. Cecile Tang)
68 The guru (James Ivory)
70 Bombay talkie (James Ivory)
75 Yoga - en vej til lykke/Yoga - a road to happiness (DEN)(co)(Hagen Hasselbach)
81 An August requiem (Victor Bannerjee)
84 Jawaharlal Nehru/Pandit Nehru (co)(Shyam Benegal/Yuri Aldokhin)
85 New Delhi Times (Ramesh Sharma)

Other work:

51 The river (US)(uncred p asst)(Jean Renoir) SM also played sitar for the title music on the soundtrack
64 The Delhi way (m)(US)(p asst)(James Ivory)
Creative artists of India: Satyajit Ray (s)(app)(B.D. Garga) Covers the shooting of 'Mahanagar'.
68 Satyajit Ray (s)(US)(tv)(app)(James Beveridge)

Production stills from any early Ray set usually tell the same story: Ray's imposing bulk wrapped firmly but tenderly around a comparatively tiny Arriflex, mounted a couple of feet from the floor. A few yards away, easily mistakeable for a studio messenger or carpenter, Subrata Mitra. There can be little room for manoeuvre open to a director of photography whose employer operates his own camera as a matter of course. Ray and Mitra perfected their art together, learning their craft in the pauses between takes. The long and uncertain journey through 'Pather panchali' was for Ray the discovery of the right way to express what he already knew; for Mitra, probably, the translating of his established skills as a stills photographer, providing Ray with a degree of proficiency in light and shadow balancing. Increasingly, Ray will have had all the answers ready before Mitra arrived on the set. Few directors have worked with so few photographers as Ray, so that if the leash seems rather short, the company must surely have been congenial. Even allowing for the vagaries of Calcutta's laboratories, a Ray by Mitra is a close relative of a Ray by Soumendu Roy. Perhaps though Mitra deserves more credit than being able to anticipate the shortcomings of local lab-workers. Light is so crucial to the early Rays: the sunlight slicing through shuttered windows, the sense of temperature changes, are what graphically convey the claustrophobia of 'Charulata'; the subtly graded mists of 'Kangchenjunga', the almost impenetrabele shadows of 'Apur sansar' and 'The music room'. From an early moment in his career, Ray knew exactly what he wanted to see. The village enclosures and opulent interiors, the infinite variety of responses he can invoke from a river or a train. These images became the India imprinted on all of us who have been there, and all of us who have not. When Mitra went to work for the great counterfeiter, Ivory, he took the look of 'Ray's India' with him, but in his collaboration with Mrinal Sen, it has come to seem what it always was, Mitra's India, too.

Derek Owen

1160 TOM MIX

Born Mix Run, near Driftwood, Pennsylvania, 1880; died 1940. Full name Thomas Hezikiah Mix. (TM, in self-defence, rendered his middle name as 'Edwin' from the time he joined the army in 1898; 'Edwin' was his father's given name.) Circa 1888: family moved to DuBois, Pennsylvania,, where father worked as coachman. Quit school after finishing 4th grade. 1898: enlisted in US Army on outbreak of Spanish-American war; posted to 4th Regiment, US Artillery; guard duties in Delaware. 1899: promoted to sergeant, posted to Fort Monroe, Virginia. 1901: discharged, re-enlisted. 1902: deserted, moved to Guthrie, Oklahoma; worked as physical education teacher and drum major with Oklahoma Cavalry Band. 1904: to Oklahoma City; part-time deputy and 'night marshal', ranch-hand and barman; hired by Miller Brothers 101 Real Wild West Ranch; worked as host on their 'dude ranch' and appeared as a horse thief and trick rider in their Wild West Show. 1909: married third wife, fellow performer Olive Stokes; joined Widerman Wild West Show; moved to Seattle, briefly ran own Wild West Show, then joined Will A. Dickey's Circle D Show; first film work when Selig Polyscope Co. used Circle D personnel and facilities for the production of their westerns. 1910: contract with Selig; alternated film work with Wild West Show performances, e.g. with 101 Ranch Show and at Calgary Stampede. 1913: became business partner with Selig when the company moved to Hollywood; formed own unit, based at 'Mixville', Silver Lake. 1917: bankruptcy of Selig; joined Fox Co.; divorced Olive Stokes. 1918: married actress Victoria Forde, who had co-starred in a number of TM pictures. 1925: European tour. 1928: end of Fox contract; joined FBO company, making non-talkies with sound effects. 1929: lost fortune in Wall Street crash; joined Sells-Floto Circus for three seasons. 1930: divorced by Victoria Forde. 1931: contract with Universal. 1932: married trapeze artist Mabel Hubbell Ward; seriously injured in fall from horse during the filming of 'The rustlers roundup'; announced retirement from films. 1933: contract to endorse Ralston Purina food products and to lend his name to a radio show on their behalf. 1934: joined Sam B. Dill Circus. 1935: bought out Dill, renamed show The Tom Mix Circus; contract with Mascot Pictures. 1938: second European tour; Mix Circus bought up by Sells-Floto Circus. 1940: killed when car overturned while travelling at high speed near Florence, Arizona. 1947-53: marketing of Tom Mix comic books. 1968: opening of Tom Mix Museum in Dewey, Oklahoma.
Daughter Ruth Mix (1912-77) acted in a few films, e.g. 'Four sons' (John Ford, 28) and 'Red Fork Range' (Alvin Neitz, 31). Ex-wife Olive Stokes Mix wrote biography 'The fabulous Tom Mix' (57);

distant cousin Paul E. Mix wrote biography 'The life and legend of Tom Mix' (72). The cowboy actor Art Mix appears to be no relation.
The 'Tom Mix' radio show (sponsored by Messrs. Purina) ran from 1933 until 1950; TM had nothing to do with the programme directly. 'He' was played by several actors over the years - Artells Dickson, Russell Thorson, Jack Holden and Curley Bradley. TM was also used as a character in the novel 'Tom Mix and Pancho Villa' by Clifford Irving (82).

Masayuki Mori, Machiko Kyo, Mizoguchi and Mitsoku Mito during making of UGETSU MONOGATARI (1953)

37 Aien-kyo/The straits of love and hate (+co.sc)
38 Aa furusato/Ah, my home town
Roei no uta/The song of the camp
39 Zangiku monogatari/The story of the last chrysanthemums
40 Naniwa onna/The women of Osaka
41 Geido ichidai otoko/The life of an actor
Genroku chushingura/The loyal 47 ronin of the Genroku Era
42 Genroku chushingura/The loyal 47 ronin of the Genroku Era (Part 2)
44 Danjuro sandai/Three generations of Danjuro
Miyamoto Musashi/Musashi Miyamoto
45 Meito Bijomaru/The famous sword Bijomaru
Hissyo ka/Victory song/The song of victory (co.d Masahiro Makino/Hiroshi Shimizu/ Tomotaka Tasaka)
46 Josei no shori/The victory of women
Utamaro o meguru gonin no onna/Utamaro and his five women
47 Joyu Sumako no koi/The love of actress Sumako
48 Yoru no onnatachi/Women of the night
49 Waga koi wa moenu/My love has been burning
50 Yuki fujin ezu/Destiny of Madame Yuki/A picture of Madame Yuki/A sketch of Madam Yuki
51 Oyu-sama/Miss Oyu
Musashino Fujin/Woman of Musashino/Lady Musashino

52 Saikaku ichidai onna/The life of Oharu (+co.assoc p)
53 Ugetsu monogatari/Ugetsu/Tales of the pale and silvery moon after the rain
Gion bayashi/Gion festival music/The Gion musicians/A geisha
54 Sansho dayu/Sansho the bailiff
Uwasa no onna/The woman in the rumour/The woman of the rumour
Chikamatsu monogatari/A story from Chikamatsu/Crucified lovers
55 Yokihi/The Princess Yang Kwei-fei
Shin heike monogatari/New tales of the Taira Clan
56 Akasen chitai/Street of shame/Red light district

Other work:

56 Osaka monogatari/An Osaka story (Kimisaburo Yoshimura) KM died during the pre-production of this film; he has the credit of 'originator' on the film.

Film about:

75 Aru eiga-kantoku no shogai: Mizoguchi Kenji no kiroku/Kenji Mizoguchi: the life of a film director (Kaneto Shindo)

Fictional representation:

87 Eiga joyu/Actress (Bunta Sugawara as KM)(Kon Ichikawa)

Of the three great classical Japanese directors - Mizoguchi, Naruse and Ozu - Mizoguchi is the one who has ranged most widely through Japanese history and culture in the quest for subjects and inspiration. And so, the western critic unfamiliar with the Japanese background approaches his work with a certain caution. One can respond to the intensity, the humanism and the elegance and beauty of his mise-en-scene, but one inevitably misses a certain resonance. Accordingly, the following notes - confined to the later works, with which I am more familiar - are no more than pointers to why Mizoguchi's work seems so rich.
Mise-en-scene. Not simply the use of long, elaborate takes but above all a painter's eye for composition and the sensuality of images. The opening ten minutes of 'Sansho', as past and present flow into each other through matching dissolves, is exemplary of this 'pure cinema'. Equally, the crane at the end of 'Ugetsu' provides a genuinely transcendental moment, as the intensity of the spiritual reunion of the family is suddenly opened out into a universal affirmation of 'life goes on'. On occasions, even the contemplation of objects is infused with a 'spiritual intensity': the two grave posts on which the camera remains focused as Oharu goes off with her lover; Ohama's sandals lying on the beach after her rape in 'Ugetsu'; the ripples spreading over the water as Anju drowns herself in 'Sansho'; the line of clothes shed by Yang Kwei-fei as she walks slowly to her death. Whilst it is true that these are also moments of narrative intensity, Mizoguchi finds, in each case, a poetic image which condenses the emotional forces, balancing, in Robin Wood's words, 'contemplation and involvement'.
Feminism. Most of Mizoguchi's late works are intensely feminist, from 'My love has been burning' (based on the autobiography of a real life 19th century feminist) to 'Street of shame' (a brothel movie which also provides an analysis of the social and economic forces of prostitution). On the other hand, the films show men's exploitation - above all, sexual exploitation - of women (also 'Mme Yuki', 'Oharu', 'Ugetsu', 'Sansho', 'Uwasa no onna'). On the other, they commit themselves strongly to the women, whether the latter are finally defeated ('Mme Yuki', 'Lady Musashino'), whether they triumph over the men ('My love', 'Uwasa') or whether, broken, they nevertheless survive ('Oharu', 'Sansho'). But only rarely, as in the wonderful 'affirmation of sisterhood' ending of 'My love', does Mizoguchi envisage a genuine 'victory of women'. The manipulative 'hero' in 'Uwasa' may be expelled, but the brothel survives. The 'life goes on' endings of this film and 'Street of shame' - a young prostitute, elaborately made up, goes out into the street - are poignant and bleak, seeing no end to the exploitation. It is the men who achieve redemption at the ends of 'Musashino', 'Ugetsu' and 'Sansho'; the women, by contrast, are either dead ('Musashino', 'Ugetsu', Anju in 'Sansho') or physically broken (Tamaki in 'Sansho')
Melodrama. Melodrama thrives in a society where the system is oppressive; where the legal, social and economic rules work against ordinary people's modest ambitions for happiness. Given the rigidity of Japanese social codes - especially, of course, in the past, when most Mizoguchi films are set - it is hardly surprising that melodrama provides an ideal vehicle for the expression of the resultant conflicts and tensions. In a society where cross-class sexual liaisons are punishable by death ('Oharu', 'Chikamatsu') there is, as 'Chikamatsu' so powerfully demonstrates, more charge than usual to the story of the forbidden love affair on which so much romantic fiction relies.

Overall, Mizoguchi's films have ranged through most forms of melodrama: from bleak melodramas of defeat ('Mme Yuki', 'Oharu', 'Yang Kwei-fei') to robust melodramas of protest ('Sansho') and triumph ('My love'). Such labels, of course, refer to only one thread in the films. 'My love' is an interaction of woman's melodrama and politics: it has both a political-feminist thrust and a complex of emotional commitments for the heroine. Her fight against oppression contrasts markedly with the events of 'Miss Oyu', in which the characters submit to the patriarchal code which is blocking their happiness - a widow with a son 'belongs to' her dead husband's family, and so is not free to marry again - and act out, instead, a classic woman's melodrama of sacrifice, each sister seeking to deny her own happiness for the sake of the other. But, as in the great Hollywood examples of the form, the film's sub-text subtly question their motives. As befits socially progressive melodrama, patriarchy is, nevertheless, the main villain. In this respect, a crucial actor in Mizoguchi's late works is Eitaro Shindo, who here plays the family patriarch, in 'Oharu' the merchant who sells women into concubinage (and later forces himself on Oharu), in 'Sansho' the ruthless slave-owner himself, and in 'Chikamatsu' a scroll-maker and the heroine's tyrannical husband. Whereas in 'Uwasa' he is 'merely' a 'rich client', by 'Street of shame' he has become the actual owner of the brothel. In other words, he represents - virtually personifies - different forms of patriarchal power and, usually, tyranny. Detailed analysis of his roles for Mizoguchi (this is only a selection) would reveal a great deal about the director's attitudes.

Unmentioned so far is 'Shin heike', which is one of the very few Mizoguchis to have been screened on British TV - a scandalous omission which says a great deal about the cultural assumptions of our programmers. In fact, this particular film illustrates rather too well the difficulties I mentioned at the beginning. Detailing the intricate political manoeuvrings between various factions in 12th century Japan, 'Shin heike' is something of an enigma. Although we are encouraged to side with the Taira samurai family and Kiyomori, its young hero, against the 'villainous' monks, it's the latter who seem to show more concern for the welfare of the peasants - in 'Sansho', a mark of the father's humanitarianism. Again Eitaro Shindo plays a merchant, but he's not particularly sinister, he simply wants to exploit trade routes Kiyomori's father has made possible by subduing some pirates. Is the film an allegory about contemporary Japanese factions and conflicts? Far from having a feminist project, the film shows Kiyomori's mother as selfish and unsympathetic and marginalises the

Mizoguchi (right) on set of SHIN HEIKE MONOGATARI (1955)

role of Tokiko, whom Kiyomori marries. Whilst the use of colour is superb - far superior to the set-bound hues of 'Yang Kwei-fei', Mizoguchi's only other colour film - and the mise-en-scene has the stylishness and flow of the director's other films, the overall effect is rather distant and cool, lacking the intensity of the great works. Only the ending has the sort of impact one expects of Mizoguchi, as Kiyomori, looking down from a hill on a picnic of lords and courtesans (including his mother), exhorts them 'Dance, lords, dance! Your end is near: tomorrow will be ours!' But, strong though this is, it pales beside the sublime endings of 'Ugetsu', 'Sansho' and 'Chikamatsu'.

Michael Walker

1163 JEAN-PIERRE MOCKY

Born Nice, France, 1929. Real name Jean Mokiejewski. Parents Polish. Studied law at Strasbourg University but abandoned course and moved to Paris circa 1947 to pursue acting career. Attended classes run by Louis Jouvet and Henri Rollan; worked as assistant in photographer's studio. On stage in Paris and the South of France in late 1940s, acting in e.g. 'Gloriana sera vengée' and Maria Casarès' production of 'Le roi pêcheur' at Théâtre Montparnasse. Circa 1950: directed a production of Cocteau's 'Renaud et Armide'. Also radio work. Production companies noted below are Balzac Films (pc1), A.T.I.C.A. (pc2), M-Films (pc3) and Koala-Film (pc4). Wrote novel '22, les voilà' (71).

As director:

59 Les dragueurs (+sc/co.adapt/co.dial)
60 Un couple (+sc/co.adapt/co.dial/pc1)
61 Snobs (+sc/co.adapt/pc1)
63 Les vierges (+sc/co.adapt/co.dial/pc1)
Un drôle de paroissien (+sc/pc2)
64 La grande frousse/La cité de l'indicible peur (+sc/co.adapt/co.dial/pc2) Filmed as 'La cité...' but released, heavily cut, as 'La grande frousse': co-adaptor Raymond Queneau insisted his name be removed from the credits of this version. The film was finally shown in its original form, under its original title and with Queneau's name restored in 1972.
66 La bourse et la vie (+idea/co.sc/co.adapt/co.dial/pc1)
Les compagnons de la marguerite (+sc/pc1/pc2)
68 La grande lessive (!) (+sc/co.adapt/co.dial/pc1) The exclamation mark here was meant to indicate JPM's exasperation with this title, which had been insisted upon by the film's distributors; JPM had wished to call it either 'Le tube' or 'Le schprountz'.
69 Solo (+sc/co.adapt/co.dial/act/pc1)
70 L'étalon (+sc/co.adapt/pc1)
71 L'albatros (+sc/co.adapt/co.dial/act/pc1)
72 Chut (+co.sc/co.dial/pc1)
73 L'ombre d'une chance (+co.sc/co.dial/act/pc1)
74 Un linceul n'a pas de poches (+co.sc/co.dial/act/pc1)
75 L'ibis rouge (+co.sc/co.dial/pc3)
77 Le roi des bricoleurs (+sc/co.adapt/co.dial/pc3)
78 Le témoin/Il testimone (+co.sc/co.dial/pc3)
79 Le piège à cons (+co.sc/act/co.ed/pc3)
81 Litan (+co.sc/act/co.ed/pc3)
82 Y a-t-il un français dans la salle? (+co.adapt/co.dial/co.ed)
83 A mort l'arbitre! (+co.adapt/co.dial/co.ed)
85 Le pactole (+sc/co.adapt/co.dial/pc3)
86 La machine à découdre (+adapt/dial/act/co.ed/pc3)
Le miraculé (+sc/co.ed/pc4)
87 Agent trouble (+adapt/co.ed/act/pc4)
88 Les saisons du plaisir (+sc/co.ed/pc4)
Une nuit à l'Assemblée Nationale (+co.sc/co.dial/sup ed/pc4)
89 Divine enfant (+sc/co.adapt/co.dial/act/sup ed/pc4)
Nice est nice (s)(+sc/pc4)

NOTE: In 1987, JPM directed a short for the Musée d'Orsay on the architecture of the 'belle époque': title not known.

Uncredited direction:

78 La Zizanie (Claude Zidi) JPM fired during the production; he subsequently brought a successful legal action against the film's producers.

Television as director:

85 Lettre d'un cinéaste (+sc/app) For series 'Cinéma Cinémas'
88 Méliès 88 (ep. Gulliver)(+adapt)

As actor:

42 Les visiteurs du soir (extra in banquet scene) (Marcel Carné)
44 Vive la liberté (bit)(Jeff Musso)
46 L'affaire du collier de la reine (bit as Queen's page boy)(Marcel L'Herbier)
L'homme au chapeau rond (bit)(Pierre Billon)
47 Rêve d'amour (Christian Stengel)
48 Les casse-pieds (Jean Dréville)
Le paradis des pilotes perdus (Georges Lampin)
49 Portrait d'un assassin (Bernard Roland)
Orphée (bit as poet in café)(Jean Cocteau)

"According to schedule, I was to have been a literat along about this time. Various matters have interfered. I read too much. The credit manager at the Penwick, a speakeasy, was too lenient. I set myself too high a standard. I talk too much and so my ideas appear in print or on stage before I get around to writing them, sometimes to uttering them. A man can't write in a living room full of children. My critical faculty has prospered at the expense of my creative (some word meaning the same thing as faculty, which it would be bad writing to repeat in the same sentence). The war did things to my generation. Hollywood gets you. I graduated from college too young."

Herman J. Mankiewicz, "On Approaching Forty", HOLLYWOOD REPORTER, October 17, 1936.

Excuses, excuses. Mank was full of them, along with alcohol, gambling debts, and devastatingly witty remarks cast to the four winds. He finally reached eminence, of course, with 'Citizen Kane', though public and critical recognition of his contribution was flattened by the Orson Welles band wagon. As a past newspaper man and San Simeon guest, Mank was well versed in his subject, and his cynical wit gave a uniquely bilious tone to the dialogue. He earned his Hollywood spurs with sprightly titles for silents, and was still slotting extremely daft jokes into his films in the late 40s ("What are you doing for lunch?" asks Melvyn Douglas in 'A woman's secret'; "Eating," replies flippant Jay C. Flippen - Nicholas Ray must have held his head in shame). Mockery for Mank was a way of life, and also a way of professional death: right from the start he failed to take Hollywood, or his own talent, seriously. He peaked in the early 30s, when he served as the indulgent producer of Paramount's maddest movies - 'Million dollar legs' and the Marx Brothers romps; after that, bits and pieces for various studios before they all fired him, and a lone colossus without a successor. Geoff Brown

1062 JOSEPH L. MANKIEWICZ

Born Wilkes-Barre, Pennsylvania, 1909. Full name Joseph Leo Mankiewicz. 1913: family moved to New York; attended Public School 64 and Stuyvesant High School. 1924: to Columbia University, majoring in English; director-to-be Chester Erskine was fellow student. 1928: after graduation, travelled to Berlin as assistant correspondent for Chicago TRIBUNE; employed by film studio UFA translating inter-titles into English for foreign release. 1929: returned to US; contract as writer with Paramount. 1933: contract as writer/producer with MGM. 1943: contract as writer/producer/director with Fox. 1953: formed production company Figaro, bought out by Fox in 1961. Television credits: 'Carol for another Christmas' (p/d, 1964) and 'A letter to three wives' (sc bas; d. Larry Elikann, 1985). Stage work includes 'La Boheme' (directed by JLM at Metropolitan Opera House, New York, 52); 'The square root of wonderful' (d. Jose Quintero for JLM's Figaro Company,. 57); 'The man in the dog suit' (uncred script contributions, 58); 'Applause' (70; based on JLM's script 'All about Eve'). JLM formed in 1947 a company called Pelican Productions, apparently for some theatrical endeavour in Los Angeles - further credits not known. Radio work as director includes two episodes of Screen Directors Playhouse - 'A letter to three wives' (49) and 'The ghost and Mrs. Muir' (51). Married to former stage actress Rosa Stradner from 1939 until her suicide in 1958. Father of writer Tom Mankiewicz (born 1942), whose credits include 'Live and let die' (Guy Hamilton, 73) and 'The eagle has landed' (John Sturges, 76). Brother of Herman J. Mankiewicz, uncle of Don M. and Francis Mankiewicz.

As director:

46 Dragonwyck (+sc)
Somewhere in the night (+co.sc)
47 The late George Apley
The ghost and Mrs. Muir
48 Escape (GB)
A letter to three wives (+sc)
49 House of strangers
50 No way out (+co.sc)
All about Eve (+sc)
51 People will talk (+sc)
52 5 fingers
53 Julius Caesar (+sc)
54 The barefoot contessa (+sc/pc)
55 Guys and dolls (+sc)
58 The quiet American (+sc/pc)
59 Suddenly, last summer (GB)
63 Cleopatra (+co.sc)
67 The honey pot (+sc)
70 King: a filmed record... Montgomery to Memphis (connecting sequences only; co.d Sidney Lumet)
There was a crooked man... (+p)
72 Sleuth (GB)

As producer:

36 Three godfathers (Richard Boleslawski)
Fury (+uncred co.st)(Fritz Lang)
The gorgeous hussy (Clarence Brown)
Love on the run (W.S. Van Dyke)
37 Double wedding (Richard Thorpe)
The bride wore red (Dorothy Arzner)
Mannequin (Frank Borzage)
38 Three comrades (Frank Borzage)
The shopworn angel (H.C. Potter)
The shining hour (Frank Borzage)
A christmas carol (Edwin L. Marin)
39 The adventures of Huckleberry Finn/Huckleberry Finn (Richard Thorpe)
40 Strange cargo (Frank Borzage)
The Philadelphia story (George Cukor)
41 The wild man of Borneo (Robert B. Sinclair)
The feminine touch (W.S. Van Dyke)
Woman of the year (George Stevens)
42 Cairo (uncred)(W.S. Van Dyke) JLM disliked the finished film to such an extent that he insisted on having his name taken off the credits.
Reunion/Reunion in France/GB Mademoiselle France (Jules Dassin)
44 The keys of the kingdom (+co.sc)(John M. Stahl)

NOTE It can no doubt be taken for granted that JLM contributed to the shooting scripts of all the above.

As writer:

29 The dummy (titles)(Robert Milton)
Close harmony (titles)(John Cromwell/A. Edward Sutherland)
The man I love (titles)(William A. Wellman)

Unidentified, Freddie Young at camera, continuity girl Olga Brooks, Mankiewicz, assistant producer Fred Fox and Rex Harrison on set of ESCAPE (1948)

The studio murder mystery (titles)(Frank Tuttle)
Thunderbolt (titles)(Josef von Sternberg)
River of romance (titles)(Richard Wallace)
The mysterious Dr. Fu Manchu (titles) (Rowland V. Lee)
The Saturday Night Kid (titles)(A. Edward Sutherland)
The Virginian (titles)(Victor Fleming)
Fast company (dial)(A. Edward Sutherland)
30 Slightly scarlet (co.sc/co.dial)(Louis Gasnier/ Edwin H. Knopf)
The social lion (adapt/dial)(A. Edward Sutherland)
Only saps work (dial)(Cyril Gardner/Edwin H. Knopf)
31 The gang buster (dial)(A. Edward Sutherland)
Finn and Hattie (dial/+photograph of JLM used on a magazine ad)(Norman Taurog/Norman Z. McLeod)
June moon (co.sc/co.dial)(A. Edward Sutherland)
Skippy (co.sc/co.dial)(Norman Taurog)
Forbidden adventure/Newly rich (co.sc/co.dial) (Norman Taurog)
Sooky (co.sc/co.dial)(Norman Taurog)
32 This reckless age (sc/dial)(Frank Tuttle)
Sky bride (co.sc/co.dial)(Stephen Roberts)
Million dollar legs (st/co.sc/co.dial) (Edward Cline)
If I had a million
(Charles Ruggles ep., aka 'The china shop') (st)(James Cruze)
(Wynne Gibson ep., aka 'The streetwalker') (st)(Ernst Lubitsch)
(George Raft ep., aka 'The forger')(st) (Stephen Roberts)
(W.C. Fields ep., aka 'Rollo and the roadhogs')(sc)(Norman Taurog)
(Gary Cooper ep., aka 'The three marines') (co.sc)(Norman Z. McLeod)
JLM also contributed to the linking story of this film. See also Norman Z. McLeod entry in this issue and the James Cruze entry in FD 9.
Wild Horse Mesa (uncred co.sc)(Henry Hathaway) According to Hathaway, JLM worked on the love scenes.
33 Diplomaniacs (st/co.sc)(William A. Seiter)
Emergency call (co.sc)(Edward L. Cahn)
College humor (uncred sc contribution)(Wesley Ruggles)
Too much harmony (sc)(A. Edward Sutherland)
Alice in Wonderland (co.sc)(Norman Z. McLeod)
34 Manhattan melodrama (co.sc)(W.S. Van Dyke)
The Scarlet Empress (uncred minor sc revisions)(Josef von Sternberg)
Our daily bread/GB The miracle of life (dial) (King Vidor)
Forsaking all others (sc)(W.S. Van Dyke)
35 I live my life (sc)(W.S. Van Dyke)
48 The pirate (uncred co.sc)(Vincente Minnelli) None of JLM's work was used.
80 The budding of Brie/Sunsex Boulevard (uncred sc bas)(Henri Pachard) Unofficial hardcore sex remake of 'All about Eve', 1950.

NOTE: JLM denies any participation in the scripting of the following Jack Oakie films, all of which have been mentioned elsewhere as titles on which he worked uncredited:

30 Paramount on parade (Dorothy Arzner/Otto Brower/Edmund Goulding/Victor Heerman/Edwin H. Knopf/Rowland V. Lee/Ernst Lubitsch/ Lothar Mendes/Victor Schertzinger/Edward Sutherland/Frank Tuttle)
The sap from Syracuse/GB The sap abroad (A. Edward Sutherland)
31 Dude ranch (Frank Tuttle)
Touchdown/GB Playing the game (Norman Z. McLeod)

Other work:

29 Woman trap (bit as reporter) (William A. Wellman)
58 I want to live! (pc)(Robert Wise)
63 The directors (s)(app)(p. Nat Greenblatt)
84 George Stevens A filmmaker's journey (interviewee)(George Stevens Jr)

Film about:

83 All about Mankiewicz (W.GER)(Luc Beraud)

NOTE: It appears that a 30 minute educational short was prepared in 1953 using extracts from JLM's 'Julius Caesar' along with footage of the film in production.

Speaking of his films ('Cahiers du Cinéma 178'/ 'Cahiers in English 8'), Mankiewicz has called them films théâtraux, films that 'could have been plays in the theatre'. Whilst this is obviously not literally true, Mankiewicz uses the expression to focus on the script, which he sees as crucial to a finished film as the play-text is to a staged play. Equally he indicates where, artistically, his allegiance lies. On the one hand, he turns to the theatre for properties; on the other, he scripts in a theatrical manner. Whereas the works of other directors who have been considered theatrical will show this primarily in the performances and mise-en-scène (Sirk, Kazan), Mankiewicz shows it, above all, in the 'literariness' of his scripts. It is evidently a certain sort of theatre he aligns himself with: a bourgeois theatre addressing a 'cultured' audience. Untypically for Hollywood, his films tend to possess educated characters who articulate

and debate the issues at stake, and these are the characters to whom Mankiewicz is attracted. In 'The quiet American', Murphy's eponymous 'hero' is simply too vacuous to be of interest to Mankiewicz, whereas Redgrave's journalist assumes the mantle of a tragic hero, tortured and flawed. Equally, Mankiewicz resists, on most occasions, Hollywood's generic thrust towards melodrama. 'The barefoot Contessa' has the familiar rags to riches to heartbreak pattern of many failed Cinderella stories, movies of which are usually rendered as melodrama, e.g. 'A star is born', 'Caught'. But Mankiewicz's mode of narration - his complex of flashbacks with different narrators - distances us from Maria. The melodrama operates at one remove, recounted rather than dramatised.

In an off-the-cuff observation, Laura Mulvey has produced a stimulating insight into Mankiewicz's movies: that they often focus on a character who attempts to 'take over' his/her world by fitting everyone else into his/her 'script', but 'life louses up the script'. (Bogart's line from 'Contessa', which she believes Mankiewicz himself has used in an interview.) In fact, the script is not always 'loused up'. 'All about Eve' is structured as a sharp exposé of Eve's ruthlessness in executing her script, but, with the exception of her compromise with Addison (who refuses to take the part she allocates him and effects his own re-write), her take-over is successful. And 'The ghost and Mrs. Muir' could be seen to have alternative scripts, both successful: one male (the dead sea captain uses Mrs. Muir literally to write his script, a bawdy autobiographical novel); one female (from a portrait, Mrs. Muir 'dreams up' the romantic figure of the captain's ghost, who takes care of her financial problems and whom she joins, at death, in eternity). However, the scripts of almost all the other Mankiewicz would-be-usurpers do fail. Addie Ross's letter to the three wives is one of the most sophisticated, since each of the wives fears that Addie has been successful - at her expense. And Harrison's in 'The honey pot' is probably the most fiendishly plotted, as he models his master crime on 'Volpone'. As for 'Sleuth', it is in effect a duel of script and counter-script between the two protagonists.

Mankiewicz on set of CLEOPATRA (1963)

The notion of a 'take-over by scripting' is more than one character simply seeking to manipulate others, it's planning a whole scenario, allocating roles, working out motivation. Indeed, the notion even reflects back on Mankiewicz's own process of scripting. The complex narrative articulations of his most characteristic films can be seen to draw attention to the createdness of the fictional world. Such a concept permeates 'Contessa', in which Bogart's writer/director not only speaks constantly of scripting, but also refers to staging (the funeral) and lighting (the moon as Maria's key light).

'Contessa', like 'Quiet American', in fact reverses the scripting notion: in both the central characters are themselves the victims of others' scripts. In 'Quiet American' Redgrave narrates the story of the young American only to discover, at the end, that both he and the American have been puppets in a master-script by the communists. And, in 'Contessa', there is a succession of would-be scripters, but it is Brazzi's Prince Charming himself who is the most heartless. Marrying Maria because her beauty will make a fitting epitaph to his doomed aristocratic line, he never for a moment considers her feelings, attributing everything to fate: 'che sarà sarà'. It is not life that louses up the script, but overweening male ego, an ego that would rather kill than face up to its own duplicity.

Finally, what of Mankiewicz's mise-en-scène: is it really as 'pedestrian' as Andrew Sarris has claimed? Whilst one would agree with him that 'Contessa' is visually no 'Lola Montes', the film has more visual felicities than may, at first sight, be apparent. For example, two dissolves, one visualising Maria's crossing of the threshold from backstreet Madrid to movie stardom has her becoming, momentarily, a ghost; the other superimposing the chauffeur with whom she will later seek to extend the Torlato-Favrini family line over the gallery row of family portraits. Both moments resonate with meaning.

Michael Walker

1063 ANTHONY MANN

Born San Diego, California, 1906; died 1967. Real name Emil Anton Bundsmann. Moved to New York at age ten. While attending public schools, directed/acted with Young Men's Hebrew Association; acted in Central High School production 'Alcestis' (filmmaker-to-be Dore Schary was also in cast). 1922: left school, worked for Westinghouse Electric but soon concentrated solely on theatre. Handyman and bit player with The Stagers company. Subsequently with Triangle Theatre, Greenwich Village and, throughout 1920s, assistant stage manager/performer with various stock companies and burlesque theatres. Circa 1930: general stage manager with Theatre Guild. Also organised own stock company about this time. Broadway debut as director (credited as Anton Bundsmann) with 'Thunder on the left' (33). Later productions include 'Cherokee night' (at Federal Theatre, Harlem, 1936) and 'So proudly we hail' (Broadway, 36). 1937: directed early NBC television transmission; under contract to David O. Selznick as talent scout; directed screen tests for Selznick productions. (About this time was working under the name Anton Mann.) 1941: signed by Paramount; spent a year at studio learning cinema technique; present as 'observer' during shooting of e.g. 'Sullivan's travels' (Preston Sturges, 41). Second wife (1956-63) was actress Sarita Montiel, with whom AM formed company Antonia Productions in 1958, intending to film a Philip Yordan script 'Ripe fruit'.

As director:

42 Dr. Broadway
Moonlight in Havana
43 Nobody's darling
44 My best gal
Strangers in the night
45 The great Flamarion
Two o'clock courage
Sing your way home
46 Strange impersonation
The bamboo blonde
47 Desperate (+co.st)
Railroaded!
T-men
48 Raw deal
49 Reign of terror/GB The black book
Border incident
Side street
50 Devil's Doorway
Winchester '73
The Furies
It's a big country (Jean Hersholt ep, aka 'The load') Deleted before release, this ep has never been seen publicly.
51 The tall target
Bend of the river/GB Where the river bends
52 The naked spur
53 Thunder Bay
The Glenn Miller story
54 The far country
Strategic Air Command
55 The man from Laramie
The last frontier
56 Serenade
57 Men in war
The tin star
58 Man of the West
God's little acre (According to contemporary trade papers, AM, Erskine Caldwell, Philip Yordan and Sidney Harmon had formed a production company for the making of this film. In the event, only Yordan's Security Pictures is credited on screen.)
60 Cimarron
61 El Cid
64 The fall of the Roman empire
65 The heroes of Telemark
68 A dandy in aspic (GB)(+p) After AM's death, Laurence Harvey directed the remaining 11 days of the shooting.

Uncredited direction:

48 He walked by night (Alfred Werker)
AM completed the film, directing the exteriors featuring Richard Basehart, including the first murder; the scene where Basehart is ambushed at Whit Bissell's workshop; the scene of Basehart extracting a bullet from himself; and the final chase and shoot-out in the storm drain - altogether about one-third of the film.
51 Quo vadis (Mervyn LeRoy) AM directed the burning of Rome sequences.
57 Night passage (James Neilson) Started by AM who left the project soon afterwards.
60 Spartacus (Stanley Kubrick) AM was fired from the film after 8 days shooting over "artistic differences". He directed the opening scene of the slaves toiling on the mountain and the scenes of Kirk Douglas' arrival at the gladiator school - about 7 or 8 minutes in the film's final version.

Anthony Mann and author Erskine Caldwell shooting GOD'S LITTLE ACRE (1958)

As writer:

49 Follow me quietly (co.st)(Richard O. Fleischer)
One or two sources maintain that AM also directed parts of this uncredited, but we have found no confirmation that this was so.

From the time, circa 'T-men', that Mann gained sufficient artistic control to make films the way he wanted, he emerged as a director with not only a striking visual style but also a peculiar intensity. This intensity stamps both his characters and his narratives: his bitter, obsessed heroes and his remarkable scenes of climax and violence. His films noirs of the '40s are characterised, too, by a sense of the precariousness of life - his characters move in worlds in which death is alarmingly close. In both 'T-men' and 'Border incident' the hero is obliged to look on helplessly whilst his partner/friend is murdered, a motif which is made even more powerful in the noir western 'The Furies' when the heroine's lover is hanged by her father. The swamp sequence in 'Border incident' - the hero falls in; his partner, going to rescue him, is then himself slowly sucked in, so that both men are thrashing around helplessly - is not only one of Mann's great sequences, but a paradigm of his noir world.

Commendable though a number of these early noir movies are, it is in the western - above all the

and integrity even when mired in dung. But in looking around this slum of a filmography which, like most slums, does have a few redeeming areas, one is struck by the contrast between Kinski's defiantly mercenary justifications ("I told them never mind sending me the script, just send me the cheque.") and the actual performances he gave. Far from suggesting indifference, they indicate the opposite, a frantic desire that the audience be watching no one on the screen but him. Few, it's to be hoped, will have seen but a fraction of his output but just on a small random sampling, it can be observed that even when he's only on the periphery of a scene, Kinski is usually steigering away, glowering and sucking his fingers. This is not a disinterested performer.

In the various genres of actor, Kinski, despite the fact that he has played the Marquis de Sade, really belongs with the Great Masochists sub-genus of Tortured Teuton. But not even Emil Jannings carried masochism so far as deliberately to appear in hordes of dreadful films. The main problem in trying to appreciate Kinski, at least for those of us who are unconvinced by the current critical standing of Werner Herzog, is that he has yet to play a major role for a major director. Presumably there is little prospect that he will ever completely let go of the security blanket represented by those disreputable, unambitious films with which he continues to involve himself. Now that he is based in America, he is faced with whole new vistas of awfulness to explore. Dare we hope that Klaus Kinski will shortly turn up as a regular in 'Dallas'? BB

Regrettably, we made something of a horlicks of Michael Walker's Keaton critique in the last issue. A disappeared paragraph will have led to much confusion among readers. We apologise for this, and are happy to reprint the piece, with the missing section restored.

Excellent though many of the Keaton shorts are, it is the silent features, from 'Three ages' to 'Spite marriage', that constitute the most compelling argument for his status as the cinema's greatest comic talent. In common with the best of the shorts, each of the features has a strong central situation from which actions and events both spring, and each of these is completely different: a family feud melodrama, circa 1830, in 'Our hospitality', the dream fantasies of a cinema projectionist in 'Sherlock Jr', the couple adrift in an ocean liner in 'The Navigator' etc. The features, with the odd exception of 'Go West', are also centrally about winning the hand of the heroine - a feature disappointingly peripheral to many of the shorts - and, as such, a test of the hero (Buster's) mettle. This is measured both dynamically - in his energy and perseverance and in the spectacular feats he performs - and strategically - in his resourcefulness and skill at surmounting obstacles. Even though he may start out seeming something of a wet ('living proof that every family tree must have its sap' as a title in 'The Navigator' suggests) Buster will always eventually reveal himself as an enterprising, heroic figure, brilliantly handling such emergencies as the heroine being swept over a waterfall in 'Our hospitality' (he swings across on a rope and catches her) or the need, in 'Steamboat Bill Jr', to manipulate a paddle-steamer single-handedly in order to save his father from drowning (he rigs up a complex system of ropes from bridge to engine-room). And, throughout, his cinema is characterised by a precision, timing, inventiveness and acrobatic skill which is genuinely extraordinary.

Visually, Keaton's concern is to present the action as clearly as possible, and he characteristically selects a viewpoint which enables all the elements of a scene to be grasped in their 'organic' inter-relatedness. In 'Sherlock Jr' he goes so far as to remove the side of a house, so that we can see, in a single shot, both the choreographic brilliance of the gag (Buster jumps out through the window and into disguise in a single trajectory) and its hilarious 'reaction effect' (the heavies immediately rush out into the street after him and see no-one but an old lady) And, in 'Steamboat Bill', when Buster dives off the moving paddle-steamer to rescue the heroine's father clinging to some wreckage, the camera tracks laterally with the boat so that dive, swim, rescue and return swim are all captured in one smoothly executed take. The lucidity of the mise-en-scene, the extensive use of locations and the authenticity of such major props as 'The Navigator's' liner and 'The General's' steam engines give the films an odd sense of realism, one consequence of which is to make Buster's exploits, and, above all, his battles with nature (most famously, with the storm in 'Steamboat Bill') seem epic. At the same time, the films' hero-centred dynamic, with its pursuits, projections through the air, falls, immersions, providential rescues, its multiplicity of hazards and dangers and its drive towards the hero's spectacular triumph, suggests the rhetoric of the dream. Accordingly, 'Sherlock Jr' is a key work, for in it Keaton locates all Buster's triumphs - besting the villains; rescuing the heroine etc - within the dream: a classic example of wishfulfilment. Outside the dream-fantasy, Buster remains meek and ineffectual: it is the heroine who does the detective work necessary to clear his name. And, when she comes to him at the end, Buster is at a loss what to do: until inspired into mimicry by watching the hero in the film within the film.

This explicit link between dream fantasies and cinema (Buster dreams himself as the hero of his own film) reflects profoundly on the wishfulfilment aspects of Keaton's work. The films typically have a euphoric climax, as Buster overcomes obstacles, defeats the villains, and sweeps the heroine off to a usually improvised wedding ceremony. But the euphoria of successful courtship (in effect, what is represented here) may well lead to the mundanity of marriage. And Keaton - as shorts such as 'One week' and 'The boat' indicate - was perhaps always uneasy about the domesticity that inevitably was to follow. The coda to 'College' is genuinely chilling: in three shots, and 12 seconds, he summarises a lifetime of marriage: parents and young children; crabby old age; two gravestones side by side. Behind Buster's wonderful acrobatic achievements one senses, if only in glimpses, an uncertainty and scepticism about the ultimate purpose of it all. (It is here that his unsmiling face is so eloquent: contrast the smugness of Fairbanks Sr performing his acrobatics.) But, existentially, Buster always commits himself. He is a genuinely modern hero.

Michael Walker

Het gangstermeisje/Illusion is a gangster girl (Frans Weisz)
68 To grab the ring (Nikolai van der Heyde)
Liebe und so weiter (W.GER)(George Moorse)
69 Ich bin ein Elefant, Madame (Peter Zadek)
11.50 from Zurich (s)(HOL)(Nikolai van der Heyde)

Television as photographer

68 Der Fall Lena Christ (Hans W. Geissendörfer)
70 Eine Rose fur Jane (Hans W. Geissendörfer)
Die Anpassung (Christian Rischert)
Pakbo (Volker Koch)
71 Carlos (Heins W. Geissendörfer)
72 Marie (Hans W. Geissendörfer)
73 Die Eltern (Hans W. Geissendörfer)
74 Perahim Die zweite Chance (Hans W. Geissendörfer)
Wandas Paradies (Christa Maar)
75 Das Double (Christa Maar)
77 Die Herausforderung/Das Ende eine Karriere (Christa Maar)
79 Striptease (HOL)(Frans Weisz)
84 Finnegan begin again (US)(Joan Micklin Silver)
90 Red hot + blue (US)(ep. Night and day) (Wim Wenders)

As interviewee:

89 Motion and emotion The films of Wim Wenders (tv)(GB)(Paul Joyce)

The indirect result of publishing any serious filmography may not be to merely confirm what we already know but to reveal things of which we aren't aware. This is certainly true of Robby Muller who although long assumed to be German turns out to be Dutch and to have had a fledgling, almost completely unknown career in Holland! Nevertheless, it's from 1969, when Muller moved to Germany and met Wim Wenders, that the real story starts. Thus began a close creative relationship, now spanning some 20 years, that is comparable in its own way with Vittorio Storaro and Bernardo Bertolucci or Sven Nykvist and Ingmar Bergman. Indeed as very much a European independent cinematographer Muller seems to have developed his artistry in parallel with Wenders's own, providing the haunting, desolate and romantic images that fuelled Wenders's restless road movie narratives of the 1970s and 80s. Also as an integral part of this creative collaboration Muller increasingly demonstrated his mastery of black and white and lush, almost painterly, colour cinematography. From Wenders's 'Alice in the cities' through Jarmusch's 'Down by law' to his most recent work on Wajda's 'Korczak' Muller has refined the black and white shooting to what can now only be described as his 'style'; a style which incorporated grainy, soft focus, low contrast, intentionally blurry images and makes for a denser, more complex mise en scène, perhaps reflecting the interior, psychological concerns of the filmmakers concerned. In terms of colour it's as though Muller lets go a little bit and allows himself the luxury of a moody palette of dark, intense colours. This is most apparent in Wenders's 'Paris, Texas' where Muller lights up every frame as if he wanted to explore the colour spectrum and, particulraly in the night scenes of Travis and Hunter driving around in the rain, he achieves a blending of blood reds, night blues and muted yellows that is frighteningly beautiful. The same effect to a greater or lesser extent is observable in Muller's work on 'Mystery train' (where he ekes every conceivable colour nuance from Memphis's crumbling streets) and even on his very recent photography of the Wenders directed U2 rock video 'Night and day'. Although there are distinct differences between Muller's colour and B&W work there is also stylistic continuity in that his colour cinematography is still not high definition, high contrast, 'realistic' shooting (of the kind essential to Hollywood narrative films) but rather a form of image painting, embellishing the sparse, elliptical stories of the directors he works for. Moreover, whilst in recent years Robby Muller has worked more in the U.S.A. he remains a resolutely offbeat cinematographer whose work has blossomed because of the freedom his directors give him, a freedom that has provided them with an additional pleasurable aesthetic dimension that arguably their movies would otherwise lack. In this sense Robby Muller is a very valuable creative commodity and one of the most original cinematographers alive.

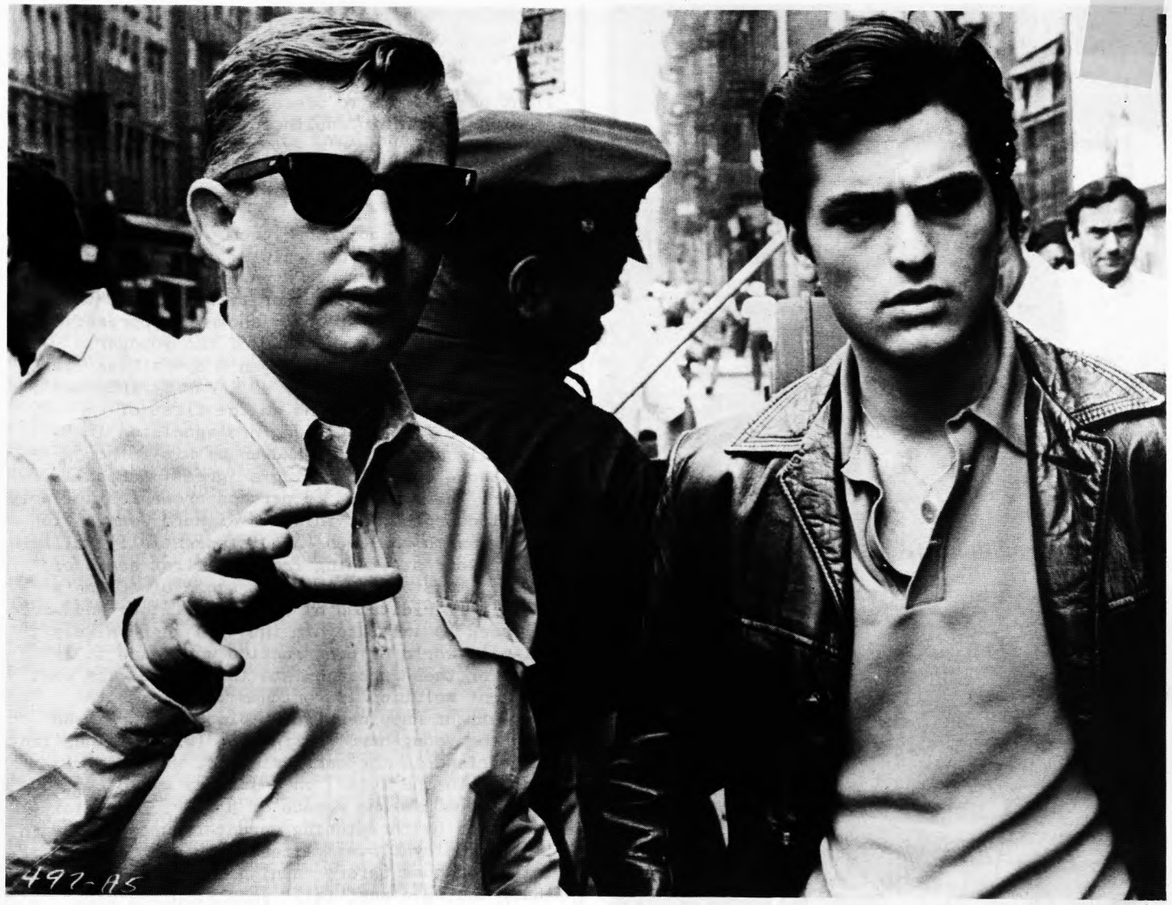
Adrian Wootton

1188 ROBERT MULLIGAN

Born the Bronx, New York, 1925. Full name Robert Patrick Mulligan. Father was policeman. Attended Public School No. 71, the Bronx. 1939: won scholarship to attend New York Art Institute but turned it down, opting instead for St. Anne's Academy, New York; studied at seminary for priesthood in the Maryknoll order. 1943: abandoned religious studies, joined US Navy, serving as radio operator. 1945: demobilised; joined New York TIMES as copyboy. 1946: to Fordham University, majoring in literature and journalism; also studied with the university's newly-created radio department. 1949: employed as messenger at CBS Television Studios, Gotham, then production assistant to directors Robert Stevens and Sidney Lumet. 1952: replaced Stevens as director on series 'Suspense', after Stevens left CBS. Subsequently directed over 100 episodes of 'Suspense' before its termination in 1954, then numerous episodes of other series, all broadcast live, e.g. 'A man is ten feet tall' and 'A catered affair' (both for Goodyear Playhouse, 1955), 'The defender' (for Studio One, 57), 'The bridge of San Luis Rey', 'Billy Budd' and 'A tale of two cities' (all for DuPont Show of the Month, 58), 'The moon and sixpence' (NBC special, 59), 'Ah wilderness' (for Hallmark Hall of Fame, 59) and 'The human comedy' (for DuPont Show of the Month, 59). Directed Broadway play 'Comes a day' (58). Production companies (all in partnership with Alan J. Pakula): Pakula-Mulligan Productions (pc1 below; formed 1956), Boardwalk Productions (pc2), Park Place Productions (pc3) and The Stalking Moon Company (pc4). Married actress Jane Lee Sutherland in 1951. Brother is actor Richard Mulligan (born 1932).

As director:

56 Fear strikes out
60 The rat race
The great impostor
61 Come September
62 The spiral road
To kill a mockingbird (+pc1)



Mulligan and Jeff Howard on location for UP THE DOWN STAIRCASE (1967)

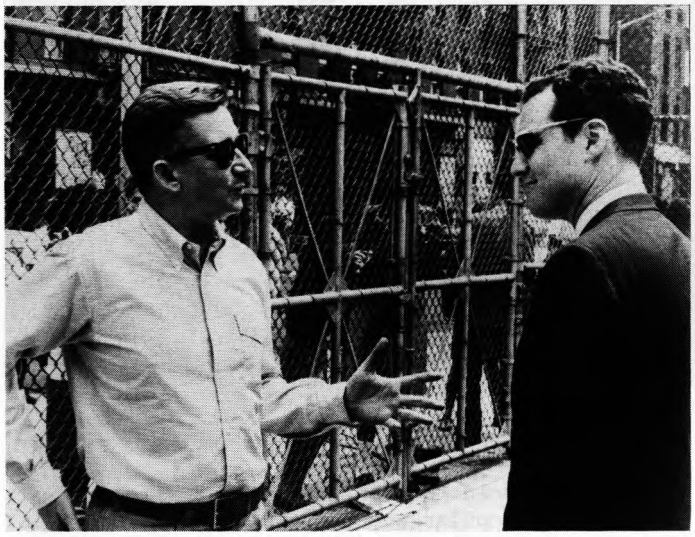
63 Love with the proper stranger (+pc2)
64 Baby the rain must fall (+pc3)
65 Inside Daisy Clover (+pc3)
67 Up the down staircase (+pc3)
68 The stalking moon (+pc4)
70 The pursuit of happiness
71 Summer of '42 (+voice of adult Hermie/pc3)
72 The other (+p)
74 The nickel ride (+p/pc2)
78 Bloodbrothers
Same time, next year
82 Kiss me goodbye (+p/pc2)
88 Clara's heart

Other work:

69 The sterile cuckoo/GB Pookie (pc2)(Alan J. Pakula)
81 Rich and famous (begun by RM)(George Cukor)
RM left this production after 4 days' shooting; none of his work was included in the final cut.
The pursuit of D.B. Cooper/Pursuit (pre-production)(Roger Spottiswoode)
RM departed the project before shooting began; a procession of directors - John Frankenheimer, Buzz Kulik, Spottiswoode - succeeded him.

Whatever happened to Robert Mulligan? After the considerable popular success of 'Summer of '42' in 1971, he was surely a highly bankable director, but he has made a mere six films in the years since, and only two in the '80s. Certainly there were some false starts (notably on 'Rich and famous' - see notes above), but scarcely enough to account for so few completed films. No doubt there are good reasons, but one can only regret the premature fading of one of the American cinema's more distinctive talents of the '60s.

Critics have tended to divide Mulligan's film career into three: the "personal" Pakula-produced films ('Fear strikes out' plus 'Mockingbird' to 'Stalking moon'), the "less personal" studio assignments ('Rat race' to 'Spiral road') and the "uneven" post-Pakula movies (the rest). There is some validity in this division, although only 'Come September' (one of the Universal "sex comedies" I have already referred to under Rock Hudson in DOPE 25) seems to me without directorial interest. The other films, including the "studio assignments", all have the sensitivity and delicacy one associates with Mulligan's work and one may find, for example, clear connections between 'Rat race' (produced by Perlberg & Seaton for Universal; scripted by Garson Kanin from his play) and the Pakula-produced 'Love with the proper stranger' in terms of a nexus of elements and concerns: New York/ the couple/ sex and



(Top) Natalie Wood in LOVE WITH THE PROPER STRANGER (1963);
(Bottom) Mulligan and Alan J. Pakula on location for UP THE DOWN STAIRCASE (1967)

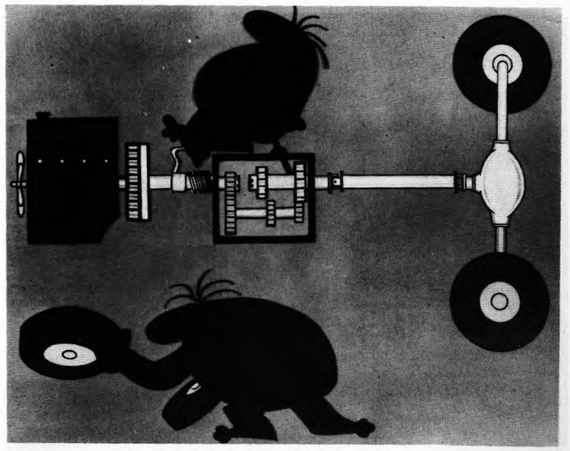
romanticism/ problems of economic survival/ freedom versus responsibility etc.

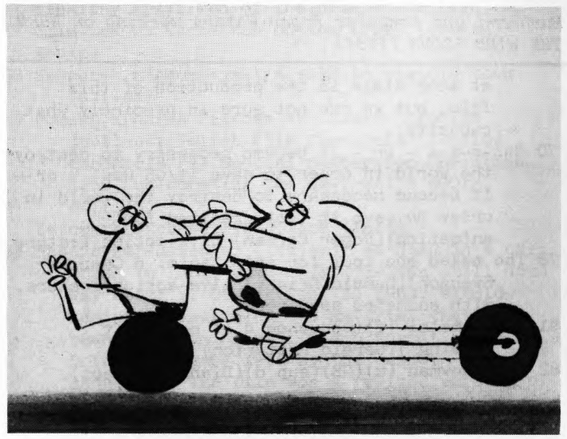
Nevertheless Mulligan's career certainly came into sharper focus with his reuniting with Pakula for 'Mockingbird'. In Harper Lee's highly personal evocation of childhood in the '30s deep south, Mulligan found his true subject: rarely has the world of childhood - with its rich imaginings and dark forebodings - been so well captured on film. Childhood and adolescence have a highly privileged status in Mulligan's world: they represent a period of intense experience which the adult world markedly lacks. 'Mockingbird' and 'Summer of '42' are only secondarily about growing up; they are much more about an adult looking back at "The happy highways where I went/ And cannot come again", in Housman's words. As much is indeed apparent in the use of the adult's voice-over (in the later movie, Mulligan himself), with its tone of regret and loss. In fact, Mulligan's characters can be so attached to a lost past relationship that they 'conjure up' the dead person: a situation rendered as Gothic horror in 'The other' and crazy comedy in 'Kiss me goodbye'. Two otherwise highly different movies 'Great imposter' and 'Same time, next year' - can be seen in this light as attempts to preserve a genuine intensity of experience into adulthood, the former through the (real-life) hero's extraordinary series of impersonations and the latter through the device of restricting the romantic relationship to one weekend a year.

In general, adulthood poses a great problem for Mulligan's young protagonists. In the films which are most directly about 'growing up', the parents and other figures of authority who define the adult world are repeatedly shown as oppressive, unsympathetic to the wishes of the younger generation with whom Mulligan's sympathies lie. This may be seen as early as 'Fear strikes out', in which Anthony Perkins as the first of Mulligan's 'troubled young protagonists' is literally driven to breakdown by his father's insistence on his becoming a 'great' baseball player. The conflict is perhaps shown most clearly in 'Bloodbrothers', in which Richard Gere's wish to work with children (a quintessentially Mulligan occupation, stretching from the first scene of 'Great imposter' to the last scene of 'Clara's heart') is ridiculed by his macho father and uncle who seek to initiate him into the aggressively all-male world of construction work. And it is rare for these protagonists to triumph. The most frequent solution is for them to flee: both 'Pursuit of happiness' and 'Bloodbrothers' end with the young hero setting out (with his hesitant girl-friend in the earlier movie, with his kid brother in the later) on a journey away from the claustrophobia and menace of a New York society dominated by threatening parent-figures; Daisy in 'Inside Daisy Clover' literally blows up her Hollywood home before turning her back on stardom. 'Baby the rain must fall' ends with the hero defeated by the 'adult world', a world symbolised by a monstrous mother-figure who continues to torment him even after her death, leading to his return to prison. In this movie it is his wife and young daughter who are obliged to move on - to an uncertain future. Even Mulligan's films about young couples tend to end tentatively; the milling crowds around the kissing couple at the end of 'Proper stranger' surrounding them with flux and uncertainty.

Looked at from this point of view, Mulligan's perspective is fundamentally pessimistic (genuine intensity in life is either past, or fleeting, or incompatible with the 'adult world'), but he nevertheless seeks, where possible, to keep his protagonists buoyant: many do move on. 'Clara's heart' shows both sides to this very clearly. On the one hand, the young hero's relationship with Whoopi Goldberg's Clara (the maid) is far more intense than that with either of his parents; on the other, she forces him to grow up and away from her and, in a coda some years later, he admits to her that all has gone much better that he thought it would. Here Mulligan seems to have made the breakthrough to allowing that 'growing up' may sometimes be all right. But, of course, what the film concentrates on is, again, the youthful years, their intensity here typified by the excitement of the black culture into which Clara introduces the young white hero. It is in those years that Mulligan's heart really lies.

Michael Walker





Two stills from POWER TRAIN (1960)

senses' was made in 1975, d. Jim Duffy but, again, so far as we know, without any Murakami input. A further title, 'Story of an animated commercial', directed by JTM as a promo for TV Cartoons is presumably authentic, but we have been unable to date it.

Television work:

78 Puff the magic dragon (pc3)(Charles Swenson/Fred Wolf)
79 The land of the living lies/Puff the magic dragon in the land of the living lies (pc3)(Charles Swenson/Fred Wolf)
The Little Rascals' Christmas special (pc1 for anim)(Charles Swenson/Fred Wolf)
80 The world of Strawberry Shortcake (pc3)(Charles Swenson)
Carlton your doorman (pc3)(Charles Swenson/Fred Wolf)
Thanksgiving in the land of Oz/Dorothy in the land of Oz (pc3)(Fred Wolf/Charles Swenson)
82 Strawberry Shortcake Pets on parade (pc3) (Fred Wolf)
Puff and the incredible Mr. Nobody (pc3) (Fred Wolf)
83 Peter and the magic egg (pc3)(Fred Wolf)
86 The wind and the bomb (interviewee)(Paul Johannes/Horst Schier)
89 Teenage mutant Ninja turtles/GB Teenage mutant hero turtles (series)(pc3)

Animation-wise, Murakami has been around. He was in at the death of UPA, in its penny-pinching but never uninteresting final days, before Bosustow baled out. He helped keep UK industry on the straight and narrow, exhorting miners not to leave pick-axes strewn about in tunnels, and proclaiming the benefits of a nice, warm Ascot. Still at TVC, he participated in the British cartoon boom of the mid-60s, with a couple of the spiky, Hayward-esque fables that were all the go then. Along with Chuck Jones, he has managed to keep that dreaded item the American television cartoon 'special' (ha!) somewhat more respectable than it might have been if left to such fallen idols as Hanna-Barbera, Freleng (at least so far as Murakami's Magic Dragons and Little Rascals are concerned; we say nothing of the Ninja Turtles). And 'When the wind blows' was notable for its daring: a feature-length cartoon consisting mostly of two people pottering around the house. However, the aesthetics of this were a good deal more interesting than the film's earnest assurance, for anyone who may have been entertaining doubts, that a nuclear attack would be an exceedingly unpleasant business. BB

1192 F. W. MURNAU

Born Bielefeld, Germany, 1888; died 1931. Real name Friedrich Wilhelm Plumpe. Older brother Robert Plumpe became film producer. Family moved to Kassel around 1892. Studied philology in Berlin, art history and literature in Heidelberg. Appeared in student plays, joined Max Reinhardt's theatre school circa 1908. 1909: stage debut in Max Reinhardt' production of 'Das Mirakel' (using pseudonym Murnau for the first time, being a name of a small Upper Bavarian village which he had earlier visited); also acted in 'Heinrich IV' and 'Sumurun'. 1914: enlisted in the army, served as driver on the Eastern Front. 1916: joined Luftwaffe as Lieutenant, 1917: after a crash-landing in Switzerland, interned in Andermatt. Acted on Swiss stage, both in Zurich and Berne; directed folk play 'Marignano'; also compiled propaganda footage for the German Embassy in Berne. 1926: to Hollywood; four year contract with William Fox. Died in a Santa Monica clinic after an automobile crash while travelling from Los Angeles to Monterey.

As director:

19 Der Knabe in blau/Der Todessmaragd
Satanas
20 Sehnsucht
Der Gang in die Nacht
Der Bucklige und die Tänzerin
Der Januskopf
Abend - Nacht - Morgen
21 Marizza, genannt die Schmugglermadonna
Schloss Vogelöd
Nosferatu Eine Symphonie des Grauens (re-issued in sound version as 'Die zwölfte Stunde - Eine Nacht des Grauens' in 1930; with no involvement from FWM)
Phantom
22 Der brennende Acker
23 Die Austreibung
Die Finanzen des Grossherzogs
24 Der letzte Mann
25 Tartüff/Herr Tartüff
26 Faust Eine deutsches Volkssage

27 Sunrise - A song of two humans (US)
28 Four devils (US)
29 City girl (US) This was shot, partly on location in Oregon, in summer 1928 as a silent film under the title 'Our daily bread'. The growing popularity of sound prompted Fox to shelve the film for a while, eventually releasing it in heavily re-edited form, with a synchronised sound-track and a couple of added dialogue scenes. On this version A.H. Van Buren and A.F. Erickson are credited for "stage direction". However, FWM's original version survived in the Fox archives, and surfaced circa 1970 in various Fox and Murnau retrospectives.
31 Tabu A story of the South Seas (US)(+co.sc) Although we listed Robert Flaherty as co-director on this film in Flaherty's FD entry (issue 16) it appears that this was not really accurate. We are not clear exactly what credit Flaherty received on the original titles of the picture but, in any case, all the evidence is that his contribution would justify, at most, 'associate director' status - see, for instance, the Floyd Crosby article in FD 8. It appears that a company, Murnau-Flaherty Productions, was formed to make the film but at some stage Paramount took over the financing.

NOTE: "In 1919, together with several colleagues from the Reinhardt school, he founded a film company called the Murnau Veidt Filmgesellschaft, and made his first films, with Conrad Veidt, Ernst Hofmann, Alfred Abel, Eugen Klopfer, Paul Hartmann, Werner Krauss, Olga Tchechowa, Lya de Putti, and Adele Sandrock..."
(from the English edition of 'Murnau' by Lotte H. Eisner)
However, the few contemporary references to the films concerned that we have managed to trace make no mention of this company; it could be that the 'Gesellschaft' was meant to indicate 'a company of artists', rather than necessarily signifying any financial venture.

Other work:

24 Der Film im Film (app)Friedrich Porges)
Komödie des Herzens (co.sc)(Rochus Gliese)
Script credited to "Peter Murglie", i.e. Gliese and FWM.

Television films about:

70 Cinéastes de notre temps: Murnau (FR)(Alexandre Astruc)
88 Phantombilder (Frieda Grafe/Enno Patalas)

Robin Wood has identified the dominant Murnau structure as "a united heterosexual couple threatened by a sinister, partly mysterious, usually male, figure" (Film Comment May 1976). In

George O'Brien and Janet Gaynor in SUNRISE (1927)

Murnau (seated), photographer Charles Rosher second from left shooting SUNRISE (1927)

'Der Gang in die Nacht', it is Conrad Veidt's blind artist who 'comes between' the married couple, leading to a melodramatic chain of events in which first the wife, then the husband, commits suicide. Implicit, here, is the power of the threatening figure, a power which is amply confirmed by later incarnations. In 'Schloss Vogelöd', the figure seems to be split into two, but it is ultimately revealed that both are the same man, a Count who has disguised himself as a monk in order to uncover his brother's murderer. And, again, the couple are sufficiently disturbed by his intervention (believing him to be a priest, the wife confessed to him) that each is driven to suicide. In 'Nosferatu' the figure is the vampire himself, his powers destroyed only at the expense of the wife's sacrificial death: another form of suicide. In 'Faust', the Devil is the equivalent figure. In 'Sunrise', where the threatening figure is the city woman, again the power she exercises seems supernatural - as if she possesses the husband. And in the last Murnau films, the figure becomes a monstrous Superego patriarch, who directs his energies towards the repression of the young couple's sexuality.

In fact, 'Tabu' is virtually a remake of 'Nosferatu', with the priest's obsessive pursuit of Reri the direct equivalent of Nosferatu's lusting after Nina. Each film contains a specific shot which is typically Murnau in its combination of poetry, eerieness and foreboding. The camera frames an empty vista and, from the side of the frame, a sailing boat glides in to fill the image - a boat which we know carries the threatening figure. It is as if the boat represents Destiny: the world of the young couple has been fatally invaded.

The poetry of Murnau's style is difficult to write about. From the heavily stylised chiaroscuro of 'Der letzte Mann' to the almost documentary look of 'Tabu', his imagery is strange and haunting. Each of these films uses a particular image - a button falling from Emil Jannings' uniform as he is stripped of his status as doorman; the pearl falling from Matahi's hand as he discovers Reri has left - to condense the pain felt by the central character, a feeling rendered even more intensely in the later film since poetically the pearl is also a tear. Invited to Hollywood on the strength of 'Der letzte Mann', with its innovative camera movements, Murnau proceeded to display even more virtuosity in his films at Fox. In 'Sunrise' the long takes are at first associated with the power of the city woman, most famously the elaborate track which accompanies the husband as he goes out to her in the marsh, in which the meanderings of the camera express his inner turmoil. Then, with the lyrical tram-ride from country to city, the long take here expresses a release, a striving for transcendence, which culminates in the wonderful reconciliation between husband and wife in the church. In 'City girl', the long take with the young couple running through the corn field as they arrive at the farm expresses their joy and exuberance: the final moment of happiness before the encounter with the violently repressive patriarch.

Murnau's use of of expressionism and melodrama is distinctive, showing a strong wish to universalise: what Peter Brooks in 'The melodramatic imagination' describes as the melodramatic impulse to say all, to articulate the everyday in archetypal terms. Jannings' demoted hotel doorman in 'Der letzte Mann' becomes a figure of tragedy: his body bowed with shame, he represents in a heightened form all those who have suffered the public humiliation of loss of status. And if the expressionist tradition clearly lent itself to such heightening, one can see a similar impulse behind Murnau's later films. Matahi's swim after the boat at the end of 'Tabu' is superhuman, a physical expression of the intensity of his feeling for Reri. And the climax of 'City girl' channels all the tensions and conflicts into a chain of events which is simply stunning in its translation of the emotional into the physical.

But it is 'Sunrise' which expresses most powerfully Murnau's impulse to universalise, as indeed its opening titles indicate: "This song of the man and his wife is of no place and every place; You may hear it anywhere and at any time..." The film is an attempt to universalise the tensions and joys of married life, and does this through a powerful hybrid of Gothic Expressionism and traditional melodrama. Brooks argues that the heightened rhetoric of melodrama breaks through the 'reality principle' to speak to basic desires and thereby reveal a 'cosmic' ethical truth. It is like the dream world in its directness, its plenitude of expression, its untrammelled emotional utterances. 'Sunrise' enhances the heightening by incorporating the Gothic tradition of a supernatural conflict between the forces of good and evil. The city woman becomes a force of evil, vampiric, drawing her power from night and swamp: both the husband and wife are helpless against her. The swamp and the church become emblematic opposites in the film's moral schema. By using the rhetoric of the Gothic and melodrama to speak directly to the emotions of the audience, Murnau seeks to communicate, as in a dream, the emotional crises of a marriage: the agony of betrayal and the joy of reconciliation, the despair of loss and the ecstacy of reunion. Into the events of a mere 36 hours, Murnau condenses a marital life-time of emotional experiences.

Murnau's place in the cinema's pantheon is assured. Despite his early death, and despite the loss of around 40% of his completed films, he left behind a body of work which continues to stimulate, challenge and fascinate film enthusiasts. A master of mise-en-scene with a painter's eye for composition and chiaroscuro, he is the cinema's poet of night-time and the uncanny.

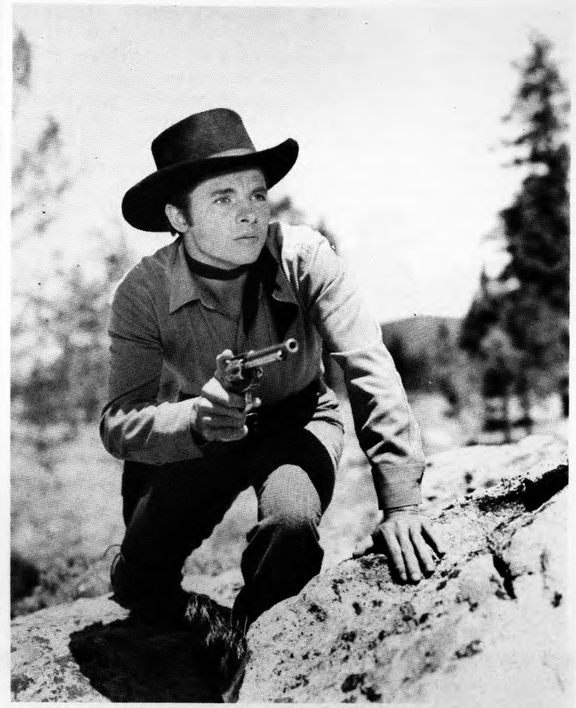
Michael Walker

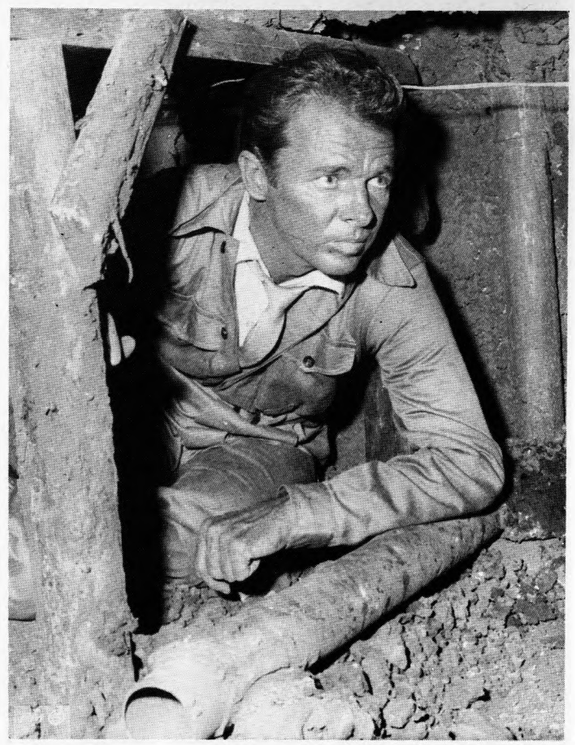
1193 AUDIE MURPHY

Actor. Born near Kingston, Hunt County, Texas, 1924; died 1971. Full name Audie Leon Murphy. Parents sharecroppers, growing cotton; AM the 7th of 12 children. Lived on a succession of tenant farms in Hunt County. Attended grade schools in Celeste and Floyd. 1939: left school after 5th grade. Worked as farmhand and shop assistant. 1942: enlisted in US Army; assigned to 15th Infantry Regiment, 3rd Division as p(fc). 1943: fought in Sicily campaign; took part in Salerno landings. 1944: fought in Italy, including the Battle of Anzio; took part in the invasion of southern France and subsequent campaign. 1945: fought in Austria and Germany; ended war as 2nd lieutenant, and the most decorated soldier in US history, receiving a total of 29 medals, including Bronze Star, Distinguished Service Cross, Silver Star and Congressional Medal of Honor; also 3 Purple Hearts; estimated to have personally killed approx. 240 enemy soldiers; appeared on cover of LIFE magazine; to Hollywood under contract to James Cagney. 1946: acting lessons with Cagney and at Actors Lab, Los Angeles. 1947: contract with Cagney terminated. 1949: published book about his war experiences, 'To hell and back' (ghosted by David McClure); married actress Wanda Hendrix; contract with Universal. 1950: divorced by Wanda Hendrix. 1951: married airline hostess Pamela Archer. 1955: part-owner of firearms firm Guns, Inc. In the 1960s, co-wrote a number of songs, including 'Shutters and boards' (recorded by Dean Martin), 'When the wind blows in Chicago' (recorded by Roy Clark) and 'Was it all worth losing you?' (recorded by Charley Pride). Also during the decade, served as special officer with the Port Hueneme, California police department. 1970: accused of the attempted murder of a dog trainer named Gofstein; acquitted. 1971: killed when private plane in which he was travelling flew into a mountain. 1975: opening of the Audie L. Murphy Memorial Veterans Hospital, San Antonio, Texas.

Television as actor: 'Incident' (1958; for GE Theatre), 'The flight' (59; for Suspicion Theatre) and 'The man' (60; for Ford Startime Theatre). Starred in 20 ep. series 'Whispering Smith' (shot 1959, broadcast 1961).

Production companies noted below are Brown-Murphy Pictures (pc1; with Harry Joe Brown), Mirisch-Murphy Company (pc2; with Walter M. Mirisch) and





(Top) KANSAS RAIDERS (1950)
(Bottom) TRUNK TO CAIRO (1966)

Two stills from DEADLINE AT DAWN (1946); (Top) Paul Lukas, Susan Hayward and Bill Williams; (Bottom) Hayward, Joseph Calleia and Jerome Cowan

Where danger lives (John Farrow)
Born to be bad (Nicholas Ray)
The company she keeps (John Cromwell)
51 Hunt the man down (George Archainbaud)
Roadblock (Harold Daniels)
Hot lead/A taste of hot lead (Stuart Gilmore)
The whip hand (William Cameron Menzies)
52 A girl in every port (Chester Erskine)
Clash by night (Fritz Lang)
Three chairs for Betty (s)(Duke Goldstone)
The fresh painter (s)(Hal Yates)
Half-dressed for dinner (s)(Duke Goldstone)
Lost in a Turkish bath (s)(Hal Yates)
53 The hitch-hiker (Ida Lupino)
The Blue Gardenia (Fritz Lang)

Split second (Dick Powell)
Devil's Canyon (Alfred Werker)
54 Susan slept here (Frank Tashlin)
57 The story of mankind (Irwin Allen)
Man on the prowl (Art Napoleon)
58 Too much, too soon (Art Napoleon)
60 The lawbreakers (tv)(Joseph M. Newman) Two eps of series 'The asphalt jungle', plus some specially shot footage.

A cameraman at RKO since the founding of the studio, Musuraca was confined for most of his career to B movies. Nevertheless, he made his mark in the '40s with some of the finest low-key photography produced in Hollywood. In particular, he photographed a number of films in the Val Lewton horror series and, above all, some of the key films noirs. Indeed, as cameraman on 'Stranger on the third floor', he was one of the founder members of the noir visual style: although very much a B production, the film finds a visual correlative for the hero's paranoia in harsh chiaroscuro lighting effects and, most famously, an extraordinary expressionist nightmare sequence. As early as February 1941 (in an interview in 'American Cinematographer') Musuraca said that he would always try and 'simplify' his lighting set-ups, by which he meant use the minimum number of lights.

For 'Cat people', Musuraca was teamed with Tourneur, a collaboration which enabled him to refine his style and which produced a number of superbly conceived and executed little scenes, in which what we don't see (in the shadows) is more effective than what we do. The swimming-pool scene is exemplary: the threat to Jane Randolph is expressed entirely through the ominous growling of an animal combined with shadow effects, in particular light patterns reflected off the water on to the ceiling.

The claustrophobic feel of the little-known film noir 'Fallen sparrow' (in which Garfield's hero battles against not only the traumatic after-effects of torture, but also an apparently ubiquitous network of spies) is again aided immensely by Musuraca's skill with shadows, which seem to hem in and enclose Garfield. But it was his teaming with Siodmak for 'The spiral staircase' that produced the finest example of his work to date. Siodmak undoubtedly had a talent for bringing out the best in his cameramen (compare Woody Bredell's work before and after 'Phantom lady') and 'Spiral staircase', a Gothic thriller, is full of stunning images, combining deep focus (in particular, with silhouettes in the foreground) with a range of dramatic low key effects. Like 'Stranger on the third floor' and 'Cat people', 'Spiral staircase', too, has a dream/fantasy sequence, in which, with a swift darkening of the image, the heroine's wedding daydream turns into nightmare. The abruptness of the transformation testifies to the fluency of Musuraca's artistry.

With Brahm's brilliant 'Locket' (which, in addition to Musuraca's already established skills, makes remarkable use of the wide-angle lens) and Tourneur's masterful 'Out of the past', Musuraca must, surely, have established his pre-eminence in RKO's roster of cameramen. His next assignment was the prestigious 'I remember Mama', for which he was nominated for an Oscar. But something seems to have happened. After the memorable noir western 'Blood on the moon' (the noir elements largely the consequence of Musuraca's photography), he was reassigned to low grade B westerns. And, although there were some fine films to come - notably the underrated 'Where danger lives' and, of course, the two Lang movies - the final years of his career scarcely do justice to a man who was one of the supreme exponents of low key photography.

Michael Walker

1199 VLADIMIR NABOKOV

Writer. Born St. Petersburg (now Leningrad), Russia, 1899; died 1977. Full name Vladimir Vladimirovich Nabokov. Series of private tutors; learned to read English before Russian. 1910: to Prince Tenishev School, St. Petersburg. 1916: inherited estates worth approx three-quarters of a million pounds on death of an uncle - confiscated after Bolshevik revolution the following year. 1918: to the Crimea. 1919: fled Russia; to GB; entered Trinity College, Cambridge studying, first, ichthyology (i.e. fish) then switching to Russian and French literature. 1922: graduated; to Berlin, where rest of family had moved. Taught boxing, tennis, languages, compiled crosswords, collaborated on a Russian phrasebook for foreigners, worked as translator. Most publications under pseudonym 'V. Sirin'. 1925: married fellow emigrée Vera Slonim. 1937: to France. 1940: to USA, teaching for one summer only at Stanford University. 1941-48: professor of Russian literature at Wellesley College, Massachusetts. 1942-48: research fellow/visiting lecturer in entomology at Museum of Comparative Zoology, Harvard University (VN's subject being lepidopterology, specialising in the study of butterfly genitalia; he discovered several new species of butterfly, e.g. Nabokov's Pug, Nabokov's Wood Nymph). 1945: became US citizen. 1948-59: professor of Russian literature at Cornell University, Ithaca, NY. 1959: resigned from Cornell to become full-time writer; moved to Montreux, Switzerland.
Father Vladimir Dmitrievich Nabokov (1870-1922) was newspaper editor, co-founder of Constitutional Democratic Party and member of First Imperial Parliament (Duma); he took part in the March 1917 liberal revolution and was a member of provisional government; served as Minister of Justice in anti-Soviet government based in the Crimea. He was killed in Berlin, shot during an assassination attempt on politician Pavel Miliukov.
Cousin was composer Nicolas Nabokov (1903-78).
Son Dmitri Nabokov (born 1934) is translator and opera singer.

BOOKS (Note that all pre-1941 material was published under the pseudonym 'V. Sirin'; that unless noted otherwise, the various translations of VN's work listed below were made by VN himself or by others - usually Dmitri Nabokov - in collaboration with VN; that VN invariably provided a new introduction for these translated editions; and that the dates quoted refer to book publication and not to any previous magazine manifestations.)

Novels and stories: Mashenka (26); Korol' Dama Valet (28); Soglyadatay (novella, 30); Vozvrashchenie Chorba (short stories, 30); Zashchita Luzhina (30); Podvig (32); Kamera obskura (33); Otchayanie (36); Despair (37; translation of 1936 novel); Laughter in the dark (38; translation of 1933 novel; an earlier English translation, not by VN, was published in 1936 as 'Camera obscura'); Soglyadatay (38; i.e. the 1930 novella plus several short stories); Priglashenie na kazn' (38); The real life of Sebastian Knight (41); Bend sinister (47); Nine stories (47; mostly translations); Dar (52; written 1937); Lolita (55); Vesna v Fial'te (short stories, 56); Pnin (57; whereas other titles readily disclose the language in which they are written, this does not: it is in English); Nabokov's dozen/Spring in Fialta (short stories, 58; includes 3 translations); Invitation to a beheading (59; translation of 'Priglashenie...', 1938); Pale fire (62); The gift (63; translation of 1952 novel); The defence (64; translation of 1930 novel); The eye (65; translation of 1930 novella); Despair (65; retranslation of 1936 novel); Nabokov's quartet (short stories, 66; includes 3 translations); Lolita (67; translation into Russian of 1955 novel); King Queen Knave (68; translation of 1928 novel); Ada or ardor: a family chronicle (69); Mary (70; translation of 1926 novel); Glory (71; translation of 1932 novel); Transparent things (72); A Russian beauty and other stories (73; all translations); Look at the harlequins! (74); Tyrants destroyed and other stories (75; all but one translations); Details of a sunset and other stories (76; mostly translations); The enchanter (86; translation by Dmitri Nabokov of unpublished novella, written 1939, entitled 'Volshebnik', a precursor of 'Lolita').

Other books: two collections of poems, both published privately, one in 1916, the other (in collaboration with Andrei Balashov) in 1918; Gornij put' (poems, 23); Anya v strane chudes (23; translation of 'Alice in Wonderland'); Grozd (poems, 23); Nikolai Gogol (literary criticism, 44: written in English); Three Russian poets (44; translations of Pushkin, Lermontov and Tiutchev); Conclusive evidence/GB Speak,memory (memoirs, 51); Stikhotvoreniya 1929-1951 (poems, 52); Drugie berega (54; translation into Russian of 1951 memoirs); A hero of our time (58; translation of Lermontov novel); Poems (59); The song of Igor's campaign (60; translation of 12th century epic poem); Eugene Onegin (64; translation of poem by Pushkin, with commentary; published in 3 vols); Notes on prosody (64; an appendix to previous title); Speak, memory An autobiography revisited (66; revised version of 1951 memoirs); The Waltz invention (66; translation of 1938 playscript); Poems and problems (70; English poems, translations of Russian poems and chess problems); Strong opinions (73; collected interviews and articles); Lolita: a screenplay (74); The Nabokov-Wilson letters 1940-1971 (79; correspondence between VN and Edmund Wilson); Lectures on literature (80; this and the next two titles were transcriptions - ed. Fredson Bowers - of lectures delivered by VN during his academic career); Lectures on Russian literature (82); Lectures on Don Quixote (83); The man from the U.S.S.R. (85; translations by Dmitri Nabokov of 4 plays by VN, plus transcriptions of two college lectures on theatre); Selected letters 1940-1977 (89).
Note: Additionally, VN published a number of papers on lepidopterology, e.g. 'The nearctic members of the genus Lycaeides Hubner' (49); and he contributed extensively to the journal The Lepidopterists' News.

(Top) THREE SISTERS WITH MAIDEN HEARTS (1935); (Bottom) HER LONELY LANE (1962)

59 Kotan no kuchibue/Whistling in Kotan/A whistle in my heart
60 Onna ga kaidan o agaru toki/When a woman ascends the stairs/A woman's life (+p)
Japanese sources are unclear as to whether the penultimate word of this title should be 'agaru' or 'noboru'; both words contain the idea of 'going up'.
Musume, tsuma, haha/Daughters, wives and a mother
Yoru no nagare/Evening stream
Aki tachinu/The approach of autumn
61 Tsuma toshite onna toshite/As a wife, as a woman/The other woman
62 Onna no za/Woman's status/The wiser age
Hōrōki/A wanderer's notebook/The lonely lane/Her lonely lane
63 Onna no rekishi/A woman's story/A woman's life
64 Midareru/Yearning (+co.p)
66 Onna no naka ni iru tanin/The stranger within a woman/The thin line
Hikinige/Hit and run/Moment of terror
67 Midare-gumo/Scattered clouds/Two in the shadow

A common problem for a western critic approaching the Japanese cinema is access to the films. Distributors are notoriously fickle (to the best of my knowledge, no Naruse film has ever been released in the UK) and those interested have to rely on the seasons assembled by the Japan Film Library Council and circulated to necessarily selective western venues where, in most cases, the films are screened once only. With a director of the stature of Naruse - on the strength of the films seen, with Mizoguchi and Ozu the third giant of the classical Japanese cinema - this problem is acute. Not until the stunning season of his films shown at the NFT in July 1984 were British film enthusiasts able to appreciate the extent of his talents (the same season of twenty-odd films went on to the USA to similar acclaim: see 'Film Quarterly' Summer 1986) and not since then have other than two or three of the films been viewable.

Naruse's genre, like Ozu's, is the shomin-geki: contemporary dramas about the 'common people'. But his characters tend to be in bleaker, more precarious situations than Ozu's. A recurring dramatic situation from his early films which typifies this shows a character (in two cases, a child) in bed injured, with the possibility of his/her death as a source of crisis. But, whereas in 'Flunky, work hard!' the scene is relatively conventional, in subsequent films it is articulated as part of a deeper, feminist project. In 'Every night dreams', the son's accident serves to re-emphasise the uselessness of the husband, returned to his wife after years of desertion. Unable to assist in any way, he finally commits suicide, and the film ends with the wife's angry response: "You were too weak!" Here, in 1933, Naruse lays down his feminist credentials with some force. And, throughout the next thirty-odd years, the plight of the Japanese woman would be his primary concern.

In 'Apart from you', Naruse sets up - and then reverses - a sexist melodramatic device only too familiar in western literary and cinematic narratives: the 'fallen woman' who dies stopping the bullet/knife thrust meant for the hero. Going back, at least, to Hugo's 'Les misérables', the device - in which a woman who loves the hero but is 'unworthy' of him is given a touching death saving his life - is common in the western, but my example to illustrate its offensiveness would be 'Some came running'. In 'Apart from you', the geisha heroine steps in to stop a knife fight and is stabbed in place of the young hero. There follows a hospital scene in which we fully expect her to die. She has accomplished the task of rehabilitating the (hitherto delinquent) hero which his mother had asked of her; her death would seem to be the price of this. But, in a great volte-face, she declares: "But I'm going to live. No matter how painful it is, I won't give up." This refusal to give up repeatedly characterises Naruse's heroines.

The hospital climax of 'Street without end', Naruse's last silent film, is even more remarkable. Having married a middle-class man whose family resent and persecute her, the waitress heroine finally leaves him. He reacts by crashing his car. Summoned to his bedside, the heroine finds his family are now anxious to affirm that all is well with the marriage. But, despite her husband's pleadings, she walks out on him. He dies. Japanese (male) critics were, apparently, outraged: flatly denying that a wife would do such a thing. Therein, evidently, lies Naruse's subversiveness: he dares to show what, according to Japanese patriarchy, is unthinkable.

Nevertheless, these last two movies continue beyond this moment of female triumph to endings whose sadness and intensity are no less typical of Naruse. 'Apart from you' contains one of his highly painful separation endings ('Yearning' and 'Scattered clouds' have even finer examples) as, to prevent her sister being sold, like her, into the geisha world, the heroine goes off 'to whatever degradation is necessary' in another part of Japan. Her rehabilitation of the hero ironically obliges him to stay behind in order to care for his ageing geisha mother. And 'Street without end' has a sad little coda, in which the loneliness of the heroine (back as a waitress) is echoed in that of her earlier boyfriend, now himself unhappily married.

Naruse's most well-known '30s film, 'Wife, be like a rose!' is an excellent movie, but untypical: it lacks his dominant preoccupation with his protagonists' survival in an unfriendly world and actually has a happy ending. The '40s were reputedly a lean period for Naruse (the season did not include these movies), but he returned to 'personal works' in the '50s. 'Repast', 'Husband and wife' and 'Sounds of the mountain', linked by Ken Uehara's performance as a cold, indifferent, chauvinistic husband, stress the casual oppression of the Japanese wife. Others, e.g. the superb 'Lightning' and 'Herring-bone clouds', with independently-minded heroines, deal with more wide-ranging problems of family life. As for Naruse's geisha-house movies, 'Late chrysanthemums' and 'Flowing', they concentrate primarily on the minutiae of daily living. But he is capable of charging even these with great intensity, e.g. the shots of Hideko Takamine at her sewing-machine which bring 'Flowing' to a close.

'Floating clouds', Naruse's most popular film in Japan, is for me his most problematic. Here the feminist project is highly compromised: although the hero is a typically weak and selfish Naruse male, the heroine literally throws away her life for him - surviving as a prostitute, but never relinquishing her obsession for him and finally following him to a remote part of Japan where she

(Top) HIDEKO THE BUS CONDUCTRESS (1941)
(Bottom) SUMMER CLOUDS (1958)

dies of illness. For all the critique of the hero, it is nevertheless highly flattering for a man to be loved so singlemindedly, and one suspects that it is this that helped the film succeed where more subversive Naruse films failed.

Stylistically, Naruse lacks the distinctiveness of Mizoguchi or Ozu, but his films are no less intense that theirs. Generally quietly contemplative, and often avoiding showing screen violence, he can when required be extremely visceral and dynamic. 'Older brother, younger sister' resonates with the barely suppressed incestuous feelings between the two siblings, climaxing in a fight between them which is quite extraordinary. At first, the mother and second sister try and keep them apart; later, they give up in horrified despair. Clearly the brother and sister simply cannot keep their hands off each other (i.e. their suppressed sexual attraction is displaced into violence) and Naruse films the savagery of the battle with breathtaking force.

As narratives, Naruse's films are often eccentric, declining conventional development (introducing the characters, establishing their situation etc). It is as if we enter the story in the middle and have to work out who's who and what's what. A consequence is that his films build dramatically: the second half is usually far more effective that the first. 'Yearning', for example, one of his greatest films, has a relatively unexceptional first part, but then comes alive when the young hero tells his (older) widowed sister-in-law that he loves her. Although she responds emotionally, she is hesitant socially and, eventually, she flees. He joins her on the train and, in one of the cinema's great train journeys, Naruse takes his characters through day and night to northern Japan. There, in a spa resort, the climax to this 'forbidden love affair' is worked out with an intensity that is virtually unmatched in world cinema. Michael Walker

1204 ALLA NAZIMOVA

Actress. Born Yalta, The Crimea, 1879; died 1945. Apparently name transliterates most accurately as 'Alia Nasimoff'. Family of Spanish/Jewish descent, original surname 'Lavendera'. 1885-90: attended private Catholic school in Montreux, Switzerland. Then returned to Yalta, studying music at Odessa Conservatory; played violin in Conservatory orchestra. Circa 1895: to Moscow after death of father; spent 3 years as pupil at Academy of Acting then scholarship to study at Stanislavsky's Moscow Arts Theatre. Circa 1900: joined repertory company in Kostroma, then appeared with companies in Kerson and Vilna. 1903: leading actress at Nemetti Theatre, St.Petersburg. 1904: married fellow actor Paul Orleneff; to Berlin with Orleneff to present pro-Zionist play 'The chosen people', which had been banned in Russia. 1905: to US to perform 'The chosen people' in New York; leased Manhattan theatre, renamed Orleneff's Russian Lyceum; performances (in Russian) of e.g. works by Gorki, Chekhov, Strindberg; also toured US performing Russian-language plays. 1906: studied English with actress Caroline Harris; English-language debut in 'Hedda Gabler', credited for the first time as 'Nazimova'. 1907: great success in 'A doll's house'; The Nazimova Theatre named for her. Then appeared in 'The Comtesse Coquette' (07), 'The master builder' (07), 'The comet' (07; Broadway and on tour), 'The passion

Pre-composed songs in:

30 Elstree calling (Adrian Brunel/Alfred Hitchcock)
37 Brief ecstasy/US Dangerous secrets (Edmond T. Gréville)
54 Lilacs in the spring/US Let's make up (Herbert Wilcox)
69 Oh! What a lovely war (Richard Attenborough)
Darling Lili (US)(Blake Edwards)
84 1918 (US)(Ken Harrison)
A private function (Malcolm Mowbray)
88 The dressmaker (Jim O'Brien)

Television films about:

77 The world of Ivor Novello (CAN)(p. Neil Sutherland)
89 Stars in a dark night (Stephen McGann as IN) (Bryan Izzard)

With Benita Hume in A SOUTH SEA BUBBLE (1928)

There is a minority of our fellow citizens who find they have been delivered by nature into a condition they can no more help than, to quote Housman, they can help the colour of their hair, who are faced with such widespread prejudice, and such contempt for their condition that many of them live with it as a shameful secret, even denying it to their peers, if challenged. I am referring, of course, to the fans of Ivor Novello, for whom the purchase of an LP by their idol must be a more nerve-racking transaction, even, than buying a copy of Bondage Monthly. (I assume there are still such things as Novello LP's, although the phrase 'Novello CD' certainly has an anomalous ring to it.) Even our chum Bateson feels obliged, above, to proclaim publicly he does not wish to be associated with the man and his works. "Attacking him would be like bombing an open city," he said. "So easy it's shameful." Defending Novello would, of course, be out of the question. One assumes that the afore-mentioned fans move around unidentified, except by a secret symbol known only to themselves, like the christians in 'Sign of the cross', and would certainly not be reckless enough to come out in print. What then does he represent that is so intolerable to present sensibilities? He is, obviously, an anachronism - doubly so now, having been anachronistic even in his own day. His world was that of the operetta, with its fiery gypsies and handsome princes, its chirrupy flower girls and starving young composers. Almost all his work is set literally in or, if not, has the mental atmosphere of, the so-called Edwardian 'Golden Age'. (It's worth repeating the historian Barbara Tuchman's brisk response to that concept: "A phenomenon of such extended malignance as the Great War does not come out of any Golden Age.") But Novello clung to the snobberies and sentimentalities of his formative years as though 14-18 had never happened - just as Wilcox-Neagle, with predictably disastrous results, sought to offer consolation via his work in the aftermath of 39-45, not seeing that different sentimentalities and other consolatory mechanisms had become the fashion.

This is indeed too easy, and one turns to the only aspect of much interest today, Novello's sexuality. Just how much public awareness of his gayness was there in his own day, and how did it colour the general perception of him? After all, as was the case with Novarro, one would have to be extremely unsophisticated not to infer his sexual orientation simply from watching him on screen. On the other hand, one would have to be pretty unsophisticated to sit through more than the first act of 'King's rhapsody' but, as it happens, I can supply a fragment of the sort of anecdotal evidence which old Bateson solicits re. Novarro. I recall my grandmother saying, possibly the occasion was his death, that he was "one of them"; a little secret which I filed with other adult mysteries. (She also made a similar remark about Lawrence of Arabia, to whom she once served a pint. "Mind you, he caught it off the Arabs.") I suppose, if this perception was widely shared, it hints at some unexpected news to do with those vast hordes of coach parties who flocked to his matinees over the years.

Anyway, since Novello has been so unreservedly and universally calumniated, let us give him the last laugh and imagine him chortling round the West End with his cronies, as vast hoardings are posted up with his message to the nation: Gay's the word!

BB

1240 PHILLIP NOYCE

Born Griffith, New South Wales, Australia, 1950. Family moved to Sydney in 1962; attended Barker College. 1968: joined Ubu Film Group. 1969: worked on Ubu light shows. 1970: manager of newly-formed Film-Makers Co-Op; enrolled in law course, quickly abandoned; worked briefly for Film Australia. 1972-73: attended one-year Interim Film and Television course at Australian Film School, Sydney. Sister Phillippa Noyce was credited for makeup effects on e.g. 'Heatwave' (81 below). Production company noted below is Backroads Productions.

As director:

69 Better to reign in hell (s)(+sc) Amateur production
72 Good afternoon (s) For Australian Union of Students/Combined Universities Arts Festival
Caravan park (s) This and the following two titles were made at Australian Film School.
That's showbiz (s)(+sc/act)
73 Castor and Pollux (m)(+co.ph/co.ed)
Renegades (s)(+sc) A 'diary' film, shot on amateur basis over previous 4 years.

75 God knows why, but it works (m)(+sc)
77 Backroads (+add sc material/p/pc)
78 Newsfront (+sc)
80 Pulau Dewata - Bali (s) For Quantas Airlines
Tapek Dewata - Java and Bali (s)(+sc) For Quantas Airlines
81 Heatwave (+co.sc)
87 Shadows of the peacock/US Echoes of paradise
88 Dead calm
89 Blind fury (US)
92 Patriot games (US)

NOTE: In 1980, PN worked on the script and pre-production of a project entitled 'The Z men', but was fired by executive producer John McCallum a few hours before shooting was due to start. He was replaced by Tim Burstall. The film was released as 'Attack Force Z' (80).

Other work:

70 Style of champions The Australian crawl (s) (p asst)(Cecil Holmes)
73 One hundred a day (p asst)(Gillian Armstrong) Made at Australian Film School
A calendar of dreamings Aboriginal artists of Central Australia (m)(ed)(Geoff Bardon)
75 The golden age (asst d/p manager)(Ayten Kuyululu)
76 Let the balloon go up (2nd asst d)(Oliver Howes)
Zizzemzam (s)(p manager)(Ron Owen)
79 Cinemusic (s)(ed)(David Ahern)
84 Tausend Augen (W.GER)(app)(Hans-Christoph Blumenberg)

Television as director:

77 Brad (s) For series 'Growing up'
Disco (s) For series 'Growing up'
79 Sue and Mario: the Italian Australians (s) For series 'Our multicultural society'
82 The dismissal (+co.sc; PN d ep. 2 only; other eps d. George Miller/George Ogilvie/Carl Schultz/John Powér)
84 The Cowra breakout (+co.st/co.development; PN d. eps 1/2/3 only; remaining eps d. Chris Noonan)
91 Nightmare Cafe (US)(pilot for series)

Film about:

78 Australian film maker Phil Noyce interviewed by Michael Carlton (m)

After 'Backroads', which I haven't seen, Noyce's Australian features group neatly into two pairs. 'Newsfront' and 'Heatwave' are both complex, multi-faceted films, dealing with Australian politics and society on an ambitious scale. 'Shadows of the peacock' and 'Dead calm' are by contrast more like chamber pieces, set almost entirely in worlds remote from Australian society (Thailand in 'Shadows'; two schooners on the ocean in 'Dead calm') and concerned with close personal and sexual relationships. All the films are skilfully directed, with close attention to atmosphere, rhythm, pacing, the building and release of tension etc. Indeed, when 'Dead calm' was released in the UK, Noyce appeared on Channel 4's 'The Media Show' and gave a detailed breakdown of how he used camera position and movement, editing and sound to create tension and suspense in certain sequences in the film.

'Newsfront' is also a period piece, covering the last years of the movie newsreels, which died out with the arrival of TV in the '50s. Its decision to look at Australian history through the people who made such newsreels is inspired, since it enables documentary footage to be blended with events shot for the movie in a creative way. The film is cool and objective in its approach, although its final freeze frame serves to heroise its stubborn, independently-minded hero.

'Heatwave' is completely different. Generically a highly sophisticated thriller, it is tense, exciting and full of stylistic bravura and dramatic set pieces. It uses a conflict between the development plans of big business and the interests of ordinary householders to explore and expose a network of underhand deals, opportunistic manoeuvres, violence and corruption. Whereas Donald Crombie's 'The killing of Angel Street' (1981) was a similar story filmed as a powerful melodrama of protest against such corruption, 'Heatwave' is closer to tragedy: all the competing positions are critically examined, and almost everyone ends as a loser.

Noyce then remained in TV production for a number of years, during which one of the projects he was involved with was 'The dismissal', an intelligent mini-series about the real-life events leading up to the unprecedented dismissal of Australian Prime Minister Gough Whitlam in 1975. The series exemplifies the more challenging attitude of the media towards the political establishment in Australia. When a TV mini-series on a British political scandal, the Profumo affair, was in development with BBC funding in the late '80s, British establishment pressure ensured that it was stopped. (It emerged as a film, 'Scandal', but in so doing was inevitably compromised.)

'Shadows' and 'Dead calm' each begin with the death of a member of the heroine's family (father and young son respectively) which precipitates her into a state of crisis. This is compounded in 'Shadows' by the discovery that her husband has been having a series of affairs. She goes to Thailand for a holiday with a friend and stays on, resisting her husband's demands that she return home and beginning an affair with an exotic male Balinese dancer. The affair liberates her suppressed, sensual side and she is eventually able to return home freely to husband and children. For all its apparent simplicity, the film raises important questions about personal responsibility, self-awareness and motivation: it is explicit, for example, that in going to Thailand in the first place the heroine is identifying with her father by retracing some of his travels.

'Dead calm' is another thriller, and the skill with which it is made would suggest that this is Noyce's forte. Structurally, the film is like an ocean-going version of 'Alien', with Billy Zane's psychopath as a suitably chilling human version of the monster (and with a dog instead of a cat). Indeed, the way Zane first enters the boat of the hero and heroine, vanishing immediately below deck, and the method of his final disposal unmistakably suggest Ridley Scot's movie. The film is, however, even more pared down, with just three characters. It also includes a recreation of what is for me one of the supreme moments of the cinema - Buster Keaton catching Natalie Talmadge as she goes over the waterfall in 'Our hospitality' -

Sam Neill and Nicole Kidman in DEAD CALM (1988)

only here, marvellously, it is the heroine who catches the hero. (The likelihood of this being a conscious recreation is strengthened by the film's rather unexpected decision to play the whole sequence 'silent' and by the expressed admiration of George Miller, the film's producer, for Keaton: see DOPE 43.)

At this point, Noyce went to Hollywood. About the first film he made there, 'Blind fury', one can only say, charitably, that he stages it quite well. The film itself is male adolescent fantasy rubbish: the sort of mindless pap to which Hollywood executives - reacting to the conviction that really stupid action-packed films will please the ever more youthful (male) filmgoers - seem irresistibly drawn. One can only hope that Noyce did it solely to establish himself, and that future assignments will be more worthy of his talents.

Michael Walker

1241 ELLIOTT NUGENT

Born Canal Dover (now Dover), Ohio, 1899; died 1980. Full name Elliott John Nugent. Son of actor and playwright John Charles Nugent (born 1878) and actress Grace Fertig. Accompanied parents on tour while they were performing dramatic sketches on Keith-Orpheum vaudeville circuit; stage debut at age 4 as 'Master Elliott the boy monologist' at Orpheum Theatre, Los Angeles. Thereafter appeared regularly on same bill as parents. 1908: family toured on Sullivan-Considine circuit; sister Ruth now part of act. 1910: vaudeville career abandoned to become full-time student. Attended Dover High School. 1915-19: Ohio State University, Columbus. James Thurber was fellow student; both members of college drama group The Strollers, both co-editors of college publications THE LANTERN and THE SUN-DIAL. Studies interrupted by 6-months service in US Naval Reserve; and by spell as cub reporter on Columbus MONITOR. 1919: to New York after graduation. 1920: joined Stuart Walker stock company in Indianapolis. 1921: married actress Norma Lee, member of the cast of 'Dulcy'. 1922: success as writer/actor with 'Kempy'. 1924: with Norma, rejoined Stuart Walker company, now in Dayton, Ohio. 1925: second big success with 'The poor nut'. 1929: to Hollywood; contract with MGM as writer/actor. 1930: dropped by MGM. 1931: contract as director with Warners. Thereafter freelanced, chiefly at Paramount. 1940: returned to stage after 8 year absence to star in 'The male animal'. 1942: with Robert Montgomery formed Neptune Productions. 1943: with Robert Montgomery and Jesse Duncan formed Nugent-Montgomery-Duncan Inc. for stage productions. 1944: became co-owner of Hudson Theatre, Broadway. 1946: with Robert Montgomery formed Nugent & Montgomery Inc., again for theatre work; also major shareholder in Bob Hope Enterprises. 1947: death of J. C. Nugent. Diagnosed as manic-depressive in late 1940s; hospitalised on several occasions subsequently. Father of actresses Nancy and Barbara Nugent; father-in-law of playwright/director John Gerstad. Books: Of cheat and charmer (novel, 62); Events leading up to the comedy (memoirs, 65). Television: acted in e.g. The male animal (+co. play bas; d. Norman Felton, for Lucky Strike Theatre, 50); The sins of the father (for Motorola Theatre, 54); The remarkable case of Mr. Bruhl (for Omnibus, 54); Pilgrim's pride (for Lucky Strike Theatre, 54); Mr. Whittle and the morning star (for Lucky Strike Theatre, 54); Bedroom 12 on the Appalachian Waterfall (for Kraft TV Theatre, 56); Pencil sketch (d. Paul Bogart, for Goodyear Theatre, 56); The unmentionable blues (d. James McAllen, for Studio One, 57); Heroes walk on sand (for Kraft TV Theatre, 57). As writer: The male animal (co.play bas; d. Vincent Donehue, 58; for Playhouse 90).

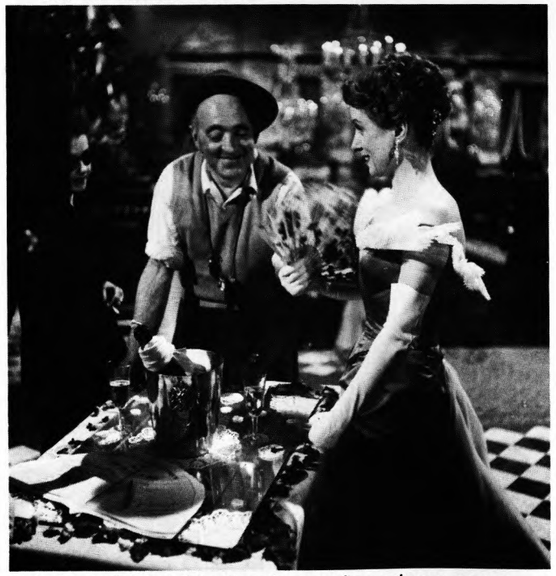
Theatre work: 1919 Tillie, a Mennonite maid (act, on tour). 1920 The proper spirit (act, on tour); The songbird (act, on tour). 1921 Dulcy (act; EN's Broadway debut). 1922 A clean town (co.sc with J. C. Nugent; closed before reaching Broadway); Kempy (co.sc with J.C. Nugent/act). 1923 Dumbbell (co.sc with J. C. Nugent/act; d. Howard Lindsay); The wild Westcotts (act; d. Lindsay). 1924 The rising son/Money to burn (co.sc with J. C. Nugent/act). 1925 The poor nut (co.sc with J. C. Nugent/act); Human nature (co.sc with J. C. Nugent/act). 1926 The trouper (co.sc with J. C. Nugent/act). 1927 Charlie (co.sc with Clifford Goldsmith/act; closed

Directing NEVER SAY DIE (1939)

1266 MAX OPHULS

Director. Born Saarbrücken, Germany, 1902; died 1957. Real name Max Oppenheimer. Family Jewish textile manufacturers. 1919: embarked on career as stage actor; appeared with various repertory companies (Stuttgart, Aachen, etc.) adopting the pseudonym Max Ophuls (emphatically without an umlaut on the 'u'). 1923: debut as director with company in Dortmund; then in Elberfeld-Barmen, staging operettas. Also radio work as writer/director. 1926: director with Burgtheater, Vienna; married actress Hilde Wall. 1927: artistic director of Neue Theater, Frankfurt-am-Main ('Volpone', 'Anatol'). 1928: director with Breslau Municipal Theatre ('The merchant of Venice'. 'Le malade imaginaire'); wrote/directed play for children 'Fips und Stips auf der Weltreise'. 1930: to Berlin; directed 'The royal family' at Barnowski Theatre; also work as lyricist (e.g. songs 'Murmeln', 'Langeweile'). 1932: staged cabaret acts at Catacombs night club; directed play 'Der Star' (it has been estimated that during the period 1922-32, MO directed a total of about 100 plays). 1933: left Germany; to Paris. 1936: to USSR but returned to France after two months. 1938: became naturalised Frenchman. 1939: mobilised into French army. 1940: to Switzerland after French surrender; directed 'Romeo and Juliet' in Zurich. 1941: to US; credited as 'Max Opuls' on Hollywood work. 1949: returned to Paris. For Baden-Baden radio station directed 'Novella' (54) and 'Frau Bertha Garlan' (55). Directed play 'Der tolle Tag' in Hamburg in 1957; heart attack on opening night.
Father of Marcel Ophuls, uncle of cameraman Michael Ballhaus. Memoirs 'Spiel im Dasein' (59; written circa 1945).
In the list below, all titles from 1934 onwards are French unless otherwise stated.

31 Dann schon lieber Lebertran (s)(+co.sc)
32 Die verliebte Firma
   Die verkaufte Braut



Ophuls and Danielle Darrieux rehearsing a scene from MADAME DE... (1953)

33 Lachende Erben
   Liebelei (It appears that the names of MO and of the writer Arthur Schnitzler, both Jews, were removed from the release prints of this film)
   "Liebelei" Une histoire d'amour (French-language version; in fact, this film was only partially re-shot in French; much of it was merely dubbed)
34 On a volé un homme
   La signora di tutti (IT)(+co.sc)
35 Divine (+co.'decoupage')
   Valse Brillante (s)
   Ave Maria (s)
36 La tendre ennemie (+co.sc)
   Komedie om geld/Comedy about money (HOL) (+co.sc)
37 Yoshiwara (+co.adapt)
38 Le roman de Werther/Werther (+co.adapt)
39 Sans lendemain
40 De Mayerling à Sarajevo
47 The exile (US)
48 Letter from an unknown woman (US)
   Caught (US)
49 The reckless moment (US)
50 La ronde (+co.adapt)
52 Le plaisir (+co.sc/co.adapt)
53 Madame de... (+co.adapt)
55 Lola Montes/Lola Montez (+sc/co.adapt) French-language version
   Lola Montes/Lola Montez (+sc/co.adapt) German-language version
   Lola Montes/Lola Montez (+sc/co.adapt) English-language version

Uncredited work as director:

34 Le scandale (begun by MO)(Marcel L'Herbier)
50 Vendetta (US)(begun by MO - in 1946 - who was fired after only a couple of days) (Mel Ferrer)

Abandoned film:

41 L'école des femmes (SWITZ) Filming stopped because of problems between MO and star Louis Jouvet: see Michel Kelber interview, FD30.

NOTE: At the time of his death, MO was working on 'Montparnasse 19'. The project was taken over by Jacques Becker and emerged as 'Montparnasse 19/Les amants de Montparnasse' (57) and is dedicated to MO.

As assistant director:

31 Nie wieder Liebe! (Anatole Litwak)
   Calais-Douvres (French-language version of 'Nie wieder Liebe!')(Jean Boyer)

Television films about:

65 Cinéastes de notre temps Max Ophuls ou Le plaisir de tourner (Michel Mitrani)
66 Max Ophuls (André S. Labarthe)
82 Der Zauberer des Kinos (W.GER)(Georg Bense)

Ophuls is one of the many directors whose work - in the Anglo-Saxon world, at least - was undervalued until long after his death. In part, this arose from his preferred subject matter: the 'concerns of the heart' not rating very highly

Celebrating Ophuls' 45th birthday on set of THE EXILE (1947): Douglas Fairbanks Jr., Ophuls and Paule Croset in foreground.

within male A-S critical ideology. But also the complexity of the films, with their multiple layering of points of view - both aesthetic and ideological - was far ahead of its time. (The MOVIE Ophuls issue - no. 29/30 - attempted to grapple with this complexity.) On the one hand, Ophuls' films are noted for the elegance of their mise-en-scene, most famously their graceful camera movements. On the other, within the flow of the mise-en-scene there is a sense of ironic distance, created by the recurring image of 'entrapment' - characters caught in mirrors, window frames, behind veils etc - and by Ophuls' tendency to keep the camera at a distance, seeing the characters within their environment, rather than in close shot. (An extreme example of this is the way the camera circles the brothel in 'Le plaisir', viewing the prostitutes and their clients through the windows, but never actually entering.) Equally, Ophuls' most characteristic films not only balance sympathy and irony within the narrative, but explore the multiplicity of determinants lying behind a given situation: 'Letter from an unknown woman', for example, is both a powerful representation and a complex critique of romanticism, in which both the hero's and the heroine's positions are explored and criticised. On the assumption that Ophuls' status as one of the world's gratest directors is now secure, I would like to look at some of the underlying structures of the films.

Perhaps the primary impression of an Ophuls films is the restless to and fro movement of the characters, an impression accentuated by the equally restless camera. But the movement tends to be both circumscribed - within the familiar milieux of home, work, places of entertainment etc - and repetitive. Stefan in 'Letter' says "I almost never get to the place I start out for", but the film shows him compulsively repeating the same routine: his sense of freedom is an illusion. In fact, 'Letter' uses a specific structural principle - that of paired scenes, with the later scene a 'darker' version of the earlier - both to stress the repetitions and to ironise the characters as they consciously or unconsciously re-enact past situations. But this is merely an elaborated version of the general emphasis on repetition in Ophuls' work. The sense of characters trapped within patterns of behaviour - whether or not they grasp the pattern - is common to almost all the films.

'Lola Montes' furnishes the most bitter example. On display in a circus, Lola is doomed to 'act out' the story of her life night after night. (The circus - enacted within a circle, cyclic in nature - may inded be seen as a bleak metaphor for 'the circle of life'.) Her only 'escape' is through the flashback memories which punctuate the circus performance. And in these the sense of movement as liberating (as opposed to enacting a routine) is sometimes very strong: the first dissolve into flashback superimposes Lola's face over a travelling coach. But the point is, of course, that they are now no more than memories: she is trapped in the circus. In 'La ronde' (among other things, a genuinely 'modernist' film, in which Walbrook's meneur de jeu explicitly comments

on the nature of the film-making process, including censoring one scene) the 'circle motif' extends out into society, the snatched sexual liaisons of the characters linking them together into 'la ronde'. Individual characters may consider that they are transgressing, but Ophuls weaves their very transgressions into a pattern of routine.

Another recurring feature of the films is the bleakness of the overall perspective: a movement towards death (many films, particularly in the '30s) or despair (most of the late films). Perhaps Ophuls' most typical films are the three set at the turn of the century which terminate with a duel: 'Liebelei', 'Letter' and 'Madame de...' In each, not only is the hero killed (in 'Letter' destined to be killed) in the duel, but the heroine also dies. And, I would argue, the deaths are 'willed' by the protagonists: the hero chooses to fight the duel; the heroine's death is either suicide ('Liebelei') or quasi-suicidal (the other films): exhausted through her loss of love, she no longer wishes to live.

Moreover, through the use of the flashback, Ophuls fuses the movement towards death into the very structure of 'Letter'. The flashback story is narrated by the heroine as she is feverish and dying, and it ends with her death. Exactly the same notion is in play in 'La signora di tutti', in which the bulk of the film is a flashback in which the heroine - who is dying as the result of a suicide attempt - recalls, as in a 'vertiginous dream', events from her life. Even in 'Lola Montes' the structure is modified only slightly. Again the flashback scenes trace the heroine's repeated failure to find love and again, in the present, she is ill: a doctor actually says "the woman is worn out before her time". But here, at the last moment, Ophuls saves her from the death which we are fully expecting.

These patterns in Ophuls' films raise the issue of determinism. In 'Letter', Lisa's voice-over comments "I know now, nothing happens by chance". In 'Madame de...', Louise and Donati refer repeatedly to "le destin" which keeps bringing them together. But behind the patterns lies a profound analysis of the situations depicted, which qualifies the determinism: we are invited to understand what causes the characters to behave as they do. In 'Madame de...', the circulation of the ear-rings serves not only to connect the characters (the 'circle motif') but to draw attention to Louise's 'place' as bourgeois wife: not until the penultimate transaction (by my calculation, the fifteenth) does she take possession of the ear-rings on her own terms, and it is this usurpation of male control that precipitates the final duel. In 'Letter', it is in Lisa's own construction of Stefan as her 'great love' that the sense of destiny lies.

Jarmila Novotna in DIE VERKAUFTE BRAUT (1932)

Equally, Ophuls celebrates the hopes and aspirations of his characters within the circumscribed world. The sequence of ball-room dances at the end of the second reel of 'Madame de...' emphasises the routine of Louise and Donati's social milieu: the same waltz, similar conversations. At the same time, the sequence, with its sweeping camera movements, is choreographed and filmed with such virtuosity that it conveys a sense of dazzling excitement: we know that, behind the precise ritual that the couple are enacting, they are falling in love.

'Madame de...' illustrates most comprehensively Ophuls' use of the fin de siècle bourgeois world, in which behaviour is strictly governed by ritual, etiquette and decorum. There are precise rules pertaining to any situation, and their very rigidity serves to provide a social framework against which he counterpoints the transgressive aspirations of his lovers. It is no accident that the husband who fires the fatal bullet in all three of the duels is a military officer: such a figure embodies the inflexibility of patriarchy. (Even Gaby's father in 'La signora di tutti' is an ex-colonel, who declares at one point that his daughter is in need of "military discipline".) Equally, however, Ophuls - perhaps more consistently than any other director - includes little scenes dealing with the lot of servants in this world: the boredom of their repetitive routines.

In Hollywood, Ophuls had of necessity to conform to the pre-existent genres but, a true auteur, he integrated his concerns into the movies. 'Caught' may be complexly related to 'La signora di tutti', e.g. in its analysis not only of the heroine's oppression by patriarchy but also her own self-deceptions. 'Reckless moment', like 'Madame de...' , is about the heroine's status as bourgeois wife, which here is at the heart of her dilemma: it predetermines her actions, compounds her sense of helplessness, drives her to repress her own desires. As in all Ophuls' best films, psychological insight is combined with social analysis. It is his rendering of the complexity of such aspects, no less than his mastery of mise-en-scene, that makes him such an outstanding director.

Michael Walker

1267 ARTHUR J. ORNITZ

Born 1916; died 1985. Full name Arthur Jacob Ornitz. Son of scriptwriter Samuel Ornitz. Studied at UCLA. Worked on series 'March of time'. WW2: member of Frank Capra's Signal Corps Film Unit.

As director:

36 Wanted a master (s)(co.d Gunther von Fritsch)
51 'In our hands' (s)(NOR) Original title still to be ascertained.
70 Denmark '43 (s)(+ph)

borrowed time (adaptation of Lawrence Edward Watkin novel; d. Joshua Logan, 38); Morning's at seven (d. Logan, 39); The innocent voyage (adaptation of Richard Hughes novel 'A high wind in Jamaica'; d. PO, 43); A bell for Adano (adaptation of John Hersey novel; d. H. C. Potter, 44); Point of no return (adaptation of John P. Marquand novel; d. Potter, 51); Maiden voyage, 57); The world of Suzie Wong (adaptation of Richard Mason novel; d. Logan, 58); Film of memory (65); Hot September (co-adaptation of William Inge play 'Picnic', 65).

Television versions of Osborn plays include The vinegar tree (for Kraft Television Theatre, 50); On borrowed time (for Twentieth Century Fox Theatre, 50); On borrowed time (for Celanese Theatre, 52); Morning's at seven (for Celanese Theatre, 52); A bell for Adano (for Lux Video Theatre, 55); A bell for Adano (for Ford Four Star Jubilee; d. Paul Nickell, 56); Morning's at seven (for Play of the Week, 56); Morning's at seven (taped record of stage production; d. Vivian Matalon, 82).

33 Should ladies behave (play bas: 'The vinegar tree')(Harry Beaumont)
38 The young in heart (sc)(Richard Wallace)
39 On borrowed time (play bas)(Harold S. Bucquet)
43 Madame Curie (co.sc)(Mervyn LeRoy)
Cry "Havoc" (sc)(Richard Thorpe)
46 The yearling (sc)(Clarence Brown)
47 Homecoming (sc)(Mervyn LeRoy)
48 Portrait of Jennie/GB Jennie (co.sc)(William Dieterle)
51 Invitation (sc)(Gottfried Reinhardt)
54 East of Eden (sc)(Elia Kazan)
57 Sayonara (sc)(Joshua Logan)
58 South Pacific (sc)(Joshua Logan)
60 Wild river (sc)(Elia Kazan)
The world of Suzie Wong (play bas)(Richard Quine)

In his entries in 'Who's Who in America', Osborn described himself as a playwright. Even amongst his plays, however, there are more adaptations of the works of others than originals, and all his film scripts are adaptations of one form or another. However, his skill as an adapter is well testified. When production on 'Portrait of Jennie' was completely bogged down, Selznick brought in Osborn - who had scripted 'Young in heart' for him - to rewrite the screenplay completely. When, after several attempts, Kazan had failed to produce a script for 'Wild river', he turned to Osborn, who had successfully scripted 'East of Eden' for him.

In fact, virtually all Osborn's screenplays seem to have arisen through his being 'specially requested', rather than 'assigned'. Sidney Franklin's first production at MGM was 'On borrowed time', which was scripted from Osborn's play of the novel, rather than the novel itself. Franklin subsequently used Osborn to script/co-script 'Madame Curie', 'The yearling' and 'Homecoming'. Osborn's relationship with Joshua Logan went back to his early days as a playwright (see above). Gottfried Reinhardt was associate producer on 'Homecoming'. Only 'Cry "Havoc"' seems to have been a one-off, without a discernible connection to Osborn's other projects.

Osborn's skill as an adapter is particularly in evidence in the two Kazan films. I have argued elsewhere (CINEACTION 31, Summer 1993), that the film of 'East of Eden' is a remarkable example of condensation, compressing the material in Steinbeck's long, discursive novel in a highly effective way. 'Wild river' is even more remarkable: although no doubt assisted by Kazan's own drafts, in effect Osborn has fashioned a classically constructed tragedy from two completely different source novels: William Bradford Huie's feverish semi-autobiographical account of life in the Tennessee Valley in the '30s ('Mud on the stars') and Borden Deal's powerful, stately epic of one man against the TVA, 'Dunbar's Cove'. And neither novel contributes much to the film. Moreover, 'East of Eden' and 'Wild river' are both marked not simply by the fraught, intense relationships characteristic of Kazan, but also by an opening up to nature, a lyricism, which is not typical of Kazan's other work.

In interviews, Kazan says that he used Osborn because he was an excellent constructionist. But, necessarily for a playwright, Osborn could also write dialogue which illuminates character, and he seems to have been equally adept at scripting men and women, the old and the young. 'Morning's at seven', one of his few original plays, is a light-hearted look at the eccentricities of old people: the central relationship in 'On borrowed time' is between a rebellious grandfather and his young grandson. Equally, 'Cry "Havoc"' is one of Hollywood's few all-female movies (men appear - including, in one electrifying moment, a dying Robert Mitchum - but are strictly extras). It could be argued that Osborn's work was sometimes susceptible to being pushed towards sentimentality - as in 'The yearling' and 'South Pacific' - but I would maintain that, in such cases, it is the director who is responsible.

Although I would not wish to argue too strongly for Osborn as auteur, certain themes thread through his work: coming to terms with separation, loss and death ('Cry "Havoc"', 'Homecoming', 'East of Eden' and 'South Pacific', together with his play adaptation of 'A bell for Adano', all deal directly or indirectly with war); the complexities of familiar relationships and, in the later films, miscegenation. There's also a didactic impulse to most of the films: his protagonists are capable of learning and changing. When W. David Sievers was researching his book 'Freud on Broadway' (Hermitage House, 1955), Osborn was one of the playwrights who responded to his questionnaire, saying that "a playwright should understand 'Freudianism' instinctively". One can see this understanding in Osborn's dramatisation of his characters' quirks and yearnings; in his sense of sympathy (his work, in general, lacks villains), and in his sensitivity to the very different needs of different individuals. 'Wild river' is undoubtedly his best film, but there are traces of its ingredients scattered throughout his work. In this, Osborn's final film collaboration, writer and director worked to synthesise the very best of each other's creativity into a film that, for me, is one of the supreme achievements of the cinema.

Michael Walker

1269 JOHN OSBORNE

Born Fulham, London, 1929. Full name John James Osborne. Father commercial artist, mother barmaid. 1936: to Surrey, living first in Stoneleigh, then Ewell. 1943: to Belmont College boarding school, Devon. 1945: expelled. Worked as assistant/copy editor on trade magazines GAS WORLD, THE MILLER and NURSERY WORLD. 1948: first theatre work as assistant stage manager/actor in Sheffield production of 'No room at the inn', then on tour. Acted in repertory at Ilfracombe, Leicester, Hayling Island, Kidderminster, etc. Toured Wales in production of 'Pygmalion'. 1956: joined English Stage Company, Royal Court, London as actor then writer. 1958: co-founder of Woodfall Films (pc1 below; with Tony Richardson, Harry Saltzman and Oscar Lewenstein; named after Woodfall Street, Chelsea, where JO was living at the time). 1960: managing director of Oscar Lewenstein Plays Ltd.; withdrawal of Harry Saltzman from Woodfall. 1968: withdrawal of JO from Woodfall.
Married/divorced actresses Pamela Lane (1951-57) and Mary Ure (1957-63), writer Penelope Gilliatt (1963-67), actress Jill Bennett (1968-77), critic Helen Dawson (married 1978).
Books: 'A better class of person An autobiography Volume 1 1929-1956' (81) and 'Almost a gentleman An autobiography Volume 2 1955-1966' (91).

Stage plays as writer: The devil inside (with Stella Linden, 50; produced in Huddersfield); Personal enemy (with Anthony Creighton, 55; produced in Harrogate); Look back in anger (d. Tony Richardson, 56); The entertainer (d. Richardson, 57; a 1973 revival was d. JO); Epitaph for George Dillon/George Dillon (with Anthony Creighton; Oxford premiere d. Don Taylor, 57; West End production d. William Gaskill, 58; written 54); The world of Paul Slickey (d. JO, 59); Luther (d. Richardson, 61); The blood of the Bambergs (d. John Dexter, 62); Under plain cover (d. Jonathan Miller, 62. This and previous title presented as double bill called 'Plays for England'); A subject of scandal and concern (adaptation of 1960 television play, 62); Inadmissible evidence (d. Anthony Page, 64; a 1978 revival was d. JO); A patriot for me (d. Page, 65; Broadway production d. Peter Glenville, 69); A bond honoured (one-act; adaptation of play 'La fianza satisfecha' by Lope de Vega; d. John Dexter, 66); Time present (d. Page, 68); The hotel in Amsterdam (d. Page, 68); West of Suez (d. Page, 71); Hedda Gabler (adaptation of Ibsen; d. Page, 72); A sense of detachment (d. Frank Dunlop, 72); The end of me old cigar (d. Max Stafford-Clark, 75); The picture of Dorian Gray (adaptation of Oscar Wilde; d. Clive Donner, 75); Watch it come down (d. Bill Bryden, 76); The father (adaptation of Strindberg; d. David Leveaux, 88); Deja vu (d. Tony Palmer, 92). NOTE: The script of an unproduced JO play - 'A place calling itself Rome', adapted from Shakespeare's 'Coriolanus' - was published in 1971.
Stage plays as actor: (subsequent to joining Royal Court) Don Juan-The death of Satan (double bill, d. George Devine, 56); Cards of identity (d. Tony Richardson, 56); The good woman of Setzuan (d. Devine, 56); The Apollo de Bellac (d. Richardson, 57); The making of Moo (d. Richardson, 57); A cuckoo in the nest (d. Anthony Page, 64); The soldier's tale (on tour, 66; d. John Cox).
Stage play as director: Meals on wheels (sc. Charles Wood, 65).

Osborne in GET CARTER (1971)

As writer:

58 Look back in anger (play bas/add dial/pc) (Tony Richardson)
60 The entertainer (play bas/co.sc/pc)(Tony Richardson)
63 Tom Jones (sc/pc)(Tony Richardson)
68 The charge of the Light Brigade (co.sc uncred/pc)(Tony Richardson) JO wrote a first draft of this script, which was finally credited to Charles Wood.
Inadmissible evidence (play bas/sc/pc)(Anthony Page)
73 Luther (US)(play bas)(Guy Green)
84 Redl ezredes/Oberst Redl/Colonel Redl (HUN) ("inspired by John Osborne's play 'A patriot for me' and the events of the century") (István Szabó)

As actor:

70 Erste liebe/First love (W.GER)(Maximilian Schell)
71 Get Carter (Mike Hodges)
The chairman's wife (s)(Gerry O'Hara)
77 Tomorrow never comes (CAN)(Peter Collinson)
80 Flash Gordon (Mike Hodges)

Other Woodfall productions:

60 Saturday night and Sunday morning (Karel Reisz)
61 A taste of honey (Tony Richardson)
62 The loneliness of the long distance runner (Tony Richardson)
63 Girl with green eyes (Desmond Davis)
64 One way pendulum (Peter Yates)
65 The knack ...and how to get it (Richard Lester)
66 The sailor from Gibraltar (Tony Richardson)